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UNIVERSITY OF PENNSYLVANIA EXPEDITION TO  
BABYLONIA.

### III. THE COURT OF COLUMNS AT NIPPUR.

[PLATE XXI.]

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In a former article in the *AMERICAN JOURNAL OF ARCHÆOLOGY*, Jan.-March, 1895, pp. 13-47, I described at some length the excavations of the temple of Bel at Nippur. The site of the temple occupies but a small portion of the ruin mounds at that place, and far the larger part of our finds of inscriptions were excavated in other portions of the ruins. One large cache of fine baked tablets of the Cossaean dynasty was discovered in connection with a large building of most interesting character on the southwestern side of the Shatt-en-Nil, directly opposite the temple, in that part of the mounds marked I in the plate accompanying my last article, and also in the plan of levels (PLATE XXI). In the first year of our excavations our camp was pitched on the highest point of the mounds on that side of the old canal bed, marked 24 metres on the plan of levels, near the figure I on that plan (FIG. 48). There was some delay in commencing excavations because, not having filed a topographical plan at the time of application for a firman, according to the law, it was agreed that after reaching Nippur we should not begin to excavate until such a plan had been prepared, and accepted by the Turkish government.

During the few days while the plan was in preparation we were occupied in building our camp. For this purpose bricks were needed, and workmen were sent out to gather them wherever they could be found upon the surface of the mound. Some of the men engaged in this search found a brick structure just appearing above the earth in a gully beneath the camp to the northeast, and proceeded on their own responsibility to excavate the structure and remove the bricks. Some of the bricks which they brought in were inscribed. This led to an investigation of



FIG. 48.—CAMP FROM EAST, FIRST YEAR, 1888-89, GREAT TRENCH IN FOREGROUND.

the source of supply, and induced us to commence excavations at the point where brickwork had been discovered containing inscribed bricks. The brickwork proved to be part of a tomb made of bricks taken from various structures, chiefly on the temple hill, prominent among which were bricks of Ur-Gur, Ishme-Dagan and Meli-Shiha (Assurbanipal). In this tomb were found one coffin, several bodies, and great quantities of pottery, beads and small objects. Not far away we discovered a second tomb (Fig. 49), containing at least ten bodies, buried at different times —some even after the roof had caved in. This tomb was built upon

a fragment of a brick column. All about both tombs were coffins—I had almost said countless coffins—of clay, side by side, in nests, one across another, two and even three bodies in one coffin. Sometimes jars had served as coffins. Indeed, the interments were in every conceivable fashion. Naturally we at first supposed that we had found the necropolis of Nippur, and the columnar construction which we unearthed at this point we at first imagined to have had some connection with the interment of the dead. But as our work proceeded it became manifest



FIG. 49.—TOMB AND COFFINS ON RUINS OF BABYLONIAN PALACE.

that, whatever might have led to the choice of this particular spot for so many interments, they had no direct connection with the intention of the building itself, every interment having taken place after the building had lain in ruins for a long period.

The building which we thus accidentally discovered, and which has not yet been completely explored, proved to be, next to the temple itself, the most interesting and ambitious structure excavated at Nippur up to date. The court of columns which we first laid bare (Figs. 50 and 51) was fifteen metres square. The floor consisted of a pavement of unbaked bricks of small size and good make, two to three metres in depth. Around this, on three sides, ran a sort of edging consisting of a double row of burned

bricks, out of which rose four round brick columns resting on square pillars of brick descending about a metre beneath the surface (FIG. 52). The southeastern or fourth side differed from the other three sides only in the matter of the brick pavement between the columns, for on this side there were four rows of bricks instead of two, making a complete pavement. On the northeastern side, owing to the slope of the hill in that direction, the brick pave-

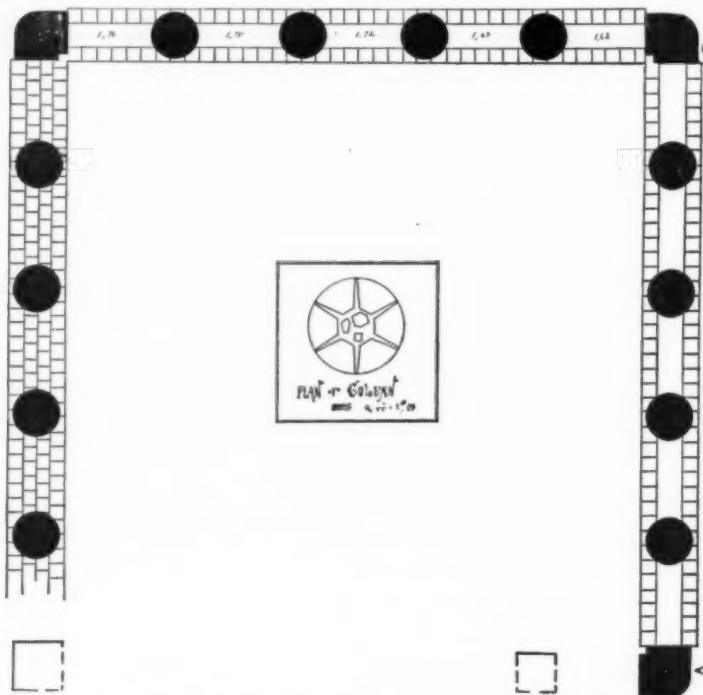


FIG. 50.—COURT OF COLUMNS. EXCAVATIONS OF 1889. SCALE, .008 M. = 1 M.  
SCALE OF PLAN OF COLUMN, .016 M. = 1 M.

ment and the foundations of the columns were almost entirely washed away; nevertheless, from the little which remained, it seemed probable that this side was the same as the northwestern and southwestern sides, and I have ventured to assume that this was the case. The corner columns were of a peculiar shape, partly rounded, partly square, as will be seen by a reference to the plan (FIG. 50). The corners were  $12^{\circ}$  off the cardinal points,

as in the case of the Temple. In front of this court, on the southeast side, were the remains of a long narrow pavement, on which stood two columns of larger size, but everything else in this direction was ruined by water.

The columns of the court were almost exactly a metre in

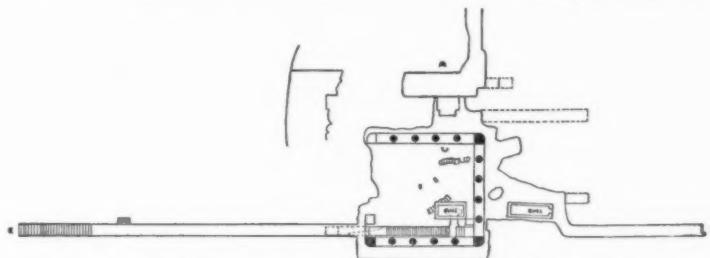


FIG. 51.—EXCAVATIONS ABOUT COURT OF COLUMNS, 1889.  
SCALE, 0.00125 M. = 1 M.

diameter at the base. They had been so broken up by later generations to obtain material for building that an entire column could not be restored. The portions of the columns which were still in place, to the height of a metre or thereabouts, were constant in diameter, but some of the fragments which we found

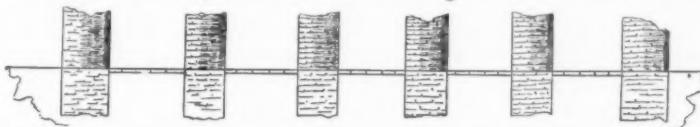


FIG. 52.—ELEVATION OF A B OF FIG. 51, SHOWING FOUNDATIONS OF COLUMNS, scattered here and there were of so much smaller size that Mr. Field, the architect of the expedition in the first year, was inclined to think at first that they belonged to other columns. It was finally shown, however, that these small pieces, the smallest not being more than about half a metre in diameter, were parts

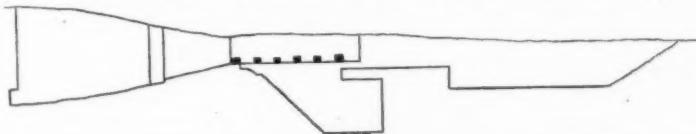


FIG. 53.—ELEVATION OF TRENCH A B OF FIG. 51, SHOWING DEPTH OF EXCAVATION BENEATH THE COURT OF COLUMNS; ALSO CONTINUATION AND LEVEL OF TRENCH TO BOTH SIDES OF SAME.

of the same columns. One fragment, somewhat larger than the

rest, showed that the rate of diminution of diameter in the upper

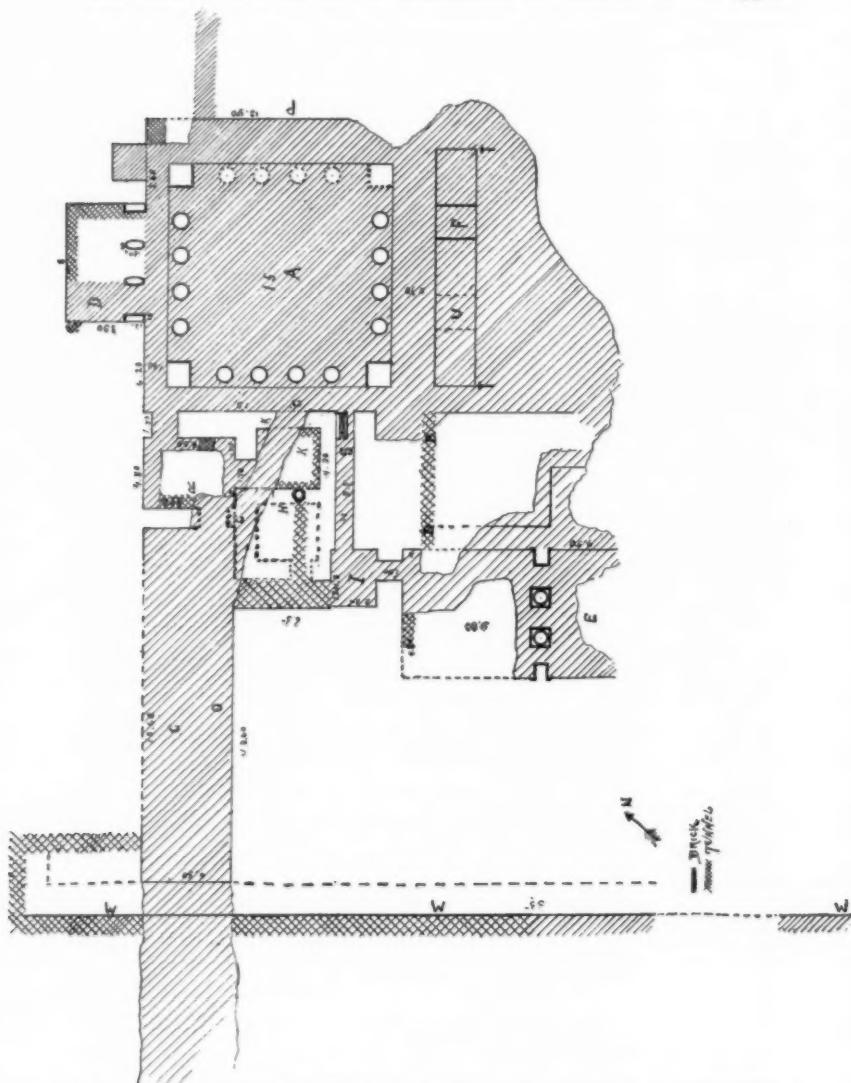


FIG. 54.—COURT OF COLUMNS AND SURROUNDING STRUCTURE. EXCAVATIONS OF 1890. SOLID STRAIGHT LINES ARE WALLS; DOTTED STRAIGHT LINES SUPPOSED WALLS; SHADDED PORTIONS, EXCAVATIONS.

half of the columns was very rapid.

These columns were built of bricks especially made for the purpose. It will be observed from the plan in FIG. 50 that the six bricks of which the bulk of the column is composed form each a segment of a circle, with the apex truncated, so that they do not fit together in the center, but leave a considerable space to be filled up by brick fragments of various sizes and shapes, no special bricks having been made for that purpose. The bricks of the columns were laid in mortar, not in bitumen. They were red, hard and well baked, but somewhat brittle, tending to break up when the attempt was made to separate them from the mortar in which they were imbedded. After the columns were set up they were evidently dressed with some sharp instrument, for the purpose of cutting off projecting edges of bricks and mortar and making the surface of the columns smooth and true.

It will be perceived by an examination of the plan (FIG. 50) that the columns are not at exactly even distances from one another. So on the southwestern side the distance between the western corner and the nearest column is 1.62 m., while the distance between the southern corner and the next column is 1.76 m. The other spaces on that side are 1.69 m., 1.72 m. and 1.75 m. respectively. Such irregularities are rather characteristic of the architecture at Nippur, and I suspect of Babylonian architecture in general.

It was evident from the line of ashes which ran along by and outside of the columns and the heaps of ashes at each corner that, while the court itself was probably open to the heavens, palm beams had rested on the columns and supported a roof of a building about the court on all four sides. But at the outset the bearings of this evidence were somewhat confused, from the fact that after the destruction of the building its site was appropriated for burial purposes, and we were for a time inclined to suppose that part of the wood remains which we found in and about the colonnade were connected with the burials which had taken place there. Our excavations in the second year gave final evidence that this was not the case, but that the remains of burning were all to be attributed to the structure of which the court of columns formed a part; for in the second year we were able to show that this court was part of a very much larger structure, which was destroyed by fire.



FIG.—55. COLONNADE ON CAMP HILL, SEEN FROM THE EAST; SHOWING ALCOVE ON NORTHWEST SIDE.

During the first year our trenches about the court had cut through a number of walls of mud brick, which were so disintegrated and ruined by fire that, with our lack of experience and the lack of experience of our men in detecting matters of this sort, we were unaware that we were cutting through walls. The accompanying plan (FIG. 54) will show so much of the building as we were able to excavate in the second year. To the northwest of the original court of columns we found an alcove (D on FIG. 54, also photograph, FIG. 55), which had evidently been roofed in, the roof being supported upon two rectangular oblong columns and two oval columns of brick, the axes of which were 1.20 m. and .60 m. These columns rested on a platform of three rows of bricks, beneath which was a metre of mud brick. As will be observed, this portico was not exactly in the middle. Nothing ever was exactly in the middle at Nippur.

The court had been surrounded by a building on all sides, excepting possibly the southeast—the walls of this building being of unbaked brick in large blocks. The wall bounding the court to the northeast (P on FIG. 54) was so destroyed by water, owing to the descent of the gully in this direction, that it could be traced only over a portion of its extent. On the southwest two passages opened out from the court, one of these giving entrance to a room (R), from which again another door opened into a long corridor (O). This corridor was explored by a trench begun in the first year and continued in the second year (FIGS. 53 and 56), leading under the highest part of the hill and reaching finally a depth of over thirteen metres. This was a peculiarly difficult portion of the mounds to explore, since although the trenches were purposely made of unusual breadth, they constantly showed a tendency to cave in; and although we were fortunate enough to have no accidents, nevertheless more than once we found our trench filled up and the work of several weeks destroyed. Such a cave-in occurred toward the end of the second year of our excavations; and as at that time we were also exploring the temple, and much work remained to be done there, I abandoned the further investigation of this building on Camp Hill in order to concentrate all of my force on the temple hill. Mr. Haynes had a somewhat similar experience in the first year of his work, and as his force was small and the amount still to

be done on the temple hill very great, he abandoned the exploration of this building after a few weeks' work, in which he had done little more than clear out the debris from some of my former trenches, and concentrated his work upon the temple hill and the hill marked X in the plan of levels, in which we made our greatest discoveries of tablets.

In the center of the Camp Hill, under the 24 metre level, the

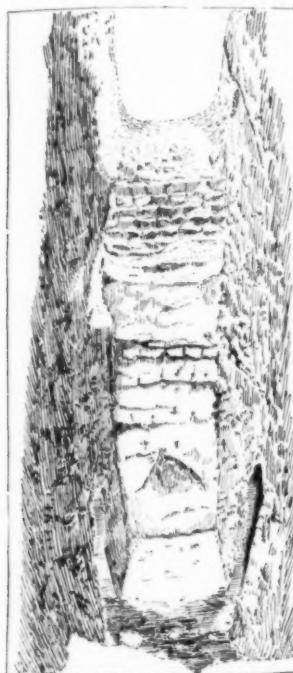


FIG. 56.—GREAT TRENCH AT CAMP HILL, LOOKING WEST. SHOWING WALL, M M, SECOND YEAR.

amount of superincumbent earth was so great that I conducted excavations along the walls of the building, largely by tunnels, as will be seen from the plan. There was on what seemed to be the extreme southwestern side of the building a very large fine wall (MM), shown in FIG. 56, built of the large blocks of mud brick spoken of above, burned red for the most part by the conflagration in which the building was destroyed. This, which I

judged to be the outer wall of the building, from its position, size and lack of doors, I traced, chiefly by tunnels, for the distance of 50 metres, finding a corner to the west, but none to the south, where the wall crossed a deep gully and was struck again on the next mound beyond.

Another passage way opening from the main court at S was closed by a door having a brick threshold and a stone door socket. At the other end of this corridor there had been a similar door and door socket. Charred beams of palm wood in this corridor showed the construction of the roof. Heaps of ashes, with pieces of tamarisk on the brick threshold, were the remains of doors and door-posts. The small chamber marked I, into which this corridor gave access, had apparently served as a granary, and was full of burned barley. It should be added that in the long corridor, O, we found at about the point marked by the letter O another deposit of burned barley, as well as the remains of burned palm logs from the roof.

From the chamber I a passage-way opened into a large room, which was divided into two parts by columns different from those in the large court, or in the smaller portico opening from it on the northwest (E; see also photograph, FIG. 57). There were two columns built in the wall, in the manner indicated in the plan, and two round columns set upon square bases, each of the bases consisting of four courses of bricks and resting on mud brick foundations. The circumference of these round columns was 3.95 m. Between the columns, from one side to the other, ran a low brick wall about as high as the top of the bases; the top of which, I suppose, marked the floor level of this room, so that, as in the court of columns, the square bases of the round columns were originally below the floor surface. This room was on the edge of a gully, toward the southeast, and was entirely washed away from the point where the lines stop.

The round brick construction marked II, in the series of rooms and corridors opening out of the court to the southwest, was a well, or more probably a water-cooler.

It will be seen on looking at the plan that at the southeast of the court first discovered there was a long low platform (TT), but no wall, as upon the other side. On this platform, which consisted of three courses of burned bricks resting on a substruc-

ture of mud brick, stood, as already stated, two columns of much larger size than any found elsewhere. The base of one of these columns was in place, as indicated at F. Traces of a second base I thought that I discovered at U. Remains of two round columns were found strewn here and there in the earth, from which it was clear that the diameter of the columns at the base must have been two metres, or more than double that of the columns of the court. This platform lay under



FIG. 57.—ROUND COLUMNS ON SQUARE BASES IN ROOM E.

a narrow mound separating the gully in which we found the court of columns from a much steeper gully to the southeast. Near one of these columns was a fragment of a wall of unburned brick with some courses of burned brick upon it, but what it meant or where it led to I do not know, since everything beyond this point was washed away, and it was impossible to obtain any clue for a reconstruction of the building on this side. The form of the platform, however, and the position and size of the two columns, suggest a gateway and an entrance to the court.

Whether the entrance was from another court of the building, or from the outside, it is impossible to determine.

Toward the northwest and the southwest the difficulties that met us were quite the opposite of those with which we had to contend at the northeast and southeast—namely, the fact of the rapid rise of the hill on those sides and the immense mass of earth



FIG. 58.—FRAGMENT OF ANCIENT STATUARY FOUND IN HOUSE OF LATER PERIOD.

under which everything was buried. The whole surface of the hill to the northwest and southwest was covered with a Jewish settlement, the houses of which were built of mud brick, and in almost every house we found one or more Jewish incantation bowls. In one of these houses on the hill to the southwest we found a curious pottery object, which we supposed to have be-

longed to a Jewish doctor or apothecary, and to have been intended rather for ornament or advertisement than for use. We concluded that it belonged to an apothecary or doctor, from the fact that there were in the same place several clay bottles sealed with bitumen, containing a mixture which we judged to be intended as medicine, although no chemical analysis has yet been made. Our conclusions may therefore be faulty on this point, but the discovery of Jewish bowls in the same house seems to settle the fact that it belonged to the Jewish colony. Kufic coins found in some of the houses of this settlement indicated that it was in existence as late as the VII century A. D. This Jewish town extended over a large part of the mounds to the southwest of the canal from Camp Hill (marked I on the plan of levels) to X, and is everywhere identifiable by the incantation bowls found in the houses, some of which are written in Syriae or even Arabic, although by far the larger part are in Jewish script. In one of the houses on I, close to the colonnade, was found a curious fragment, 21 centimetres in height, of a statue in black dioritic stone (photograph, FIG. 58). On one face, the obverse, was a ram in relief, held behind by a hand with very slender long fingers. The hand was relatively much larger than the ram, the middle fingers measuring .042 m., while the height of the ram over its hindquarters is only .11 m. On the edge of the fragment, in front of the ram, the breast and some of the drapery of a human figure can be seen. This is relatively smaller than the ram, and much smaller than the hand. On the reverse is the small of a human back, undraped, and corresponding in size rather to the hand than to either the breast or the ram. I suppose that this was found or dug up by the occupant of the house, somewhere, probably on the temple hill, which was at that time unoccupied or sparsely occupied, and seems to have served to some extent as a brick quarry for the later inhabitants of other parts of the mounds. It is one of the fragmentary evidences of the existence at Nippur, at some time, of stone statuary resembling that at Tello. It may be added that both on the temple hill and also at X, Mr. Haynes has now found objects bearing inscriptions of *patesis* of Tello, thus establishing on a still surer foundation the connection which I had conjectured from the fragments of statuary found at Nippur.

At the time of the Jewish occupation of the mounds the surface was already very uneven. The Jewish settlement occupied in general the higher portions of the surface of the mounds, which were thus still further increased in height, while the gullies were left unoccupied. Such partial settlements of the mounds outside of the temple hill, which is more uniform in its strata, and the consequent unevenness of stratification, have rendered the task of determining the dates of buildings and objects found at Nippur one of great difficulty. In one of the gullies on the northeast side of X (indicated by the letter E on the plan of levels) was found a



FIG. 59.—TRENCHES IN MOUND X, LOOKING WEST, SHOWING ROOMS OF HOUSE.  
CIRCA 2600 B. C.

series of rooms of unburned brick belonging to a building destroyed by fire (FIG. 59), in which were stored tablets of a very ancient period, several of them bearing the seal of Gamil-Sin of Ur, circa 2600 b. c. At the point marked F on the same mound was found a room used for the storage of unbaked tablets of the same period. These had been arranged on wooden shelves running around the walls, which, when the building was destroyed, fell to the ground with their precious freight. A brick well at this point was choked with earth, which we excavated down to the water level, recovering some hundreds of tablet fragments of the same period, which had fallen or been thrown in it. At C, at

a somewhat higher level, we found a fine deposit of tablets of the Cossaean period, circa 1300 b. c. At H Mr. Haynes has found remains of the Sargon period (3800 b. c.), almost at the surface. In the same part of the mounds, and often at but a slightly higher level, only on the summits instead of in the valleys, are found the houses of the Jewish town. These houses are in all cases of unburned brick, and resemble, or in fact seem to be identical, with the houses of ordinary town Arabs of the present day in Hillah, Shatra, Diwaniyeh and similar towns in that region. Not only do we find that the houses of the present day in neighboring towns are identical in structure with those built by the Jews at Nippur about 700 A. D., but the ordinary structures of the earlier periods back to the time of Sargon are of the same type and material; and it is only in exceptional cases that the shape of bricks or details of architecture give any clue to date. A similar homogeneity exists in the pottery and household utensils found in the houses and graves. Naturally, as a consequence of long experience, we are finding marks of date in objects which at first seemed undateable, and Mr. Haynes is now able to fix with considerable certainty the period of some things about which I could reach no conclusion. Doubtless, in course of time, as the result of systematic and patient work, we shall be able to assign periods to much of the pottery, bricks and the like, and ultimately to determine the period of objects found, even where they are not accompanied by inscriptions. At present, however, we are compelled to rely upon inscriptions for chronological purposes.

I have already stated that the discovery of Kufic coins of the first Caliphs in some of the Jewish houses on Camp Hill suggested the date of the VII century b. c. for the Jewish town on the mounds of Nippur. In another place not far away the houses with Kufic coins were built over the ruins of those containing Jewish bowls, showing that the Jewish era also antedated the Kufic. In the house in which the curious piece of composite pottery mentioned above was found Jewish bowls and Parthian coins occurred together. We can thus carry the Jewish occupation of that part of the mounds about and above the building containing the court of columns back to the beginning of the Christian

era or a little earlier, and find that there was a considerable Jewish settlement at Nippur during a period of 600 years or more.

But at the same time that a part of the hill was occupied by a Jewish town, burials were taking place in other parts, and especially over and about the court of columns; so that, as I have already stated, we at first mistook this portion of the mounds for the necropolis of Nippur. These graves were so confused in time that it is impossible to talk of strata. One and the same tomb contains burials of different periods. Coins and seals found here show that these burials occurred in the Sassanian, Parthian, and apparently also in the Persian and Babylonian periods. Out of this confusion it was impossible to obtain any clue to the date of the columnar structure, which I supposed for a long time to be a building of late date—not earlier in any event than the Persian period, and probably influenced in the use of columns by Greek art. It was the connection of the court of columns with the huge, ramifying structure lying under the central mass of the hill which gave me the means of dating the colonnade, by a cut through the highest part of the hill—the part which had the most and the best preserved strata.

As shown by the plan of levels (PLATE XXI) and plan of building (FIG. 54), a broad trench was carried directly through the highest part of mound I, which had been occupied by our camp in the first year. At the point C, between the 14 and the 16 metre level, the houses which we found at the surface—the lines of which were actually visible without excavation—were above the Jewish settlement; but at the summit of the mound, at the 24 metre level, this proved not to be the case. We excavated first a series of rooms, several of which were plastered and whitewashed. The floors of these rooms were about 3 metres below the surface. The discovery of incantation bowls, one of them written in Syriac characters, in several of the rooms of this series, together with Kufic coins, settled quite satisfactorily the date of this stratum as about 700 A. D. Below this we found Jewish bowls and Sassanian and Parthian coins. At a depth of 5 or 6 metres below the surface we came across a second series of buildings, above and in which were a number of burials in clay slipper-shaped coffins. These burials had evidently taken place after the houses in the

second stratum had fallen into decay. There was nothing in these coffins or in the houses beneath them to determine date.

Below this we found no buildings and no proper strata, but only a few objects of various sorts loose in the earth. At 10 metres below the surface I felt confident that we were well into the Babylonian period, but we did not obtain any objects by means of which date could be proved beyond question until we reached a depth of 11 metres, at which depth we were on the level of the court of columns. Here we discovered quite close to the great wall MM, but on the outside of it, in a small tunnel run out from the wide trench, a curious set of pottery stored in a large urn (FIG. 60). There were three small boxes, the largest 10 cm.

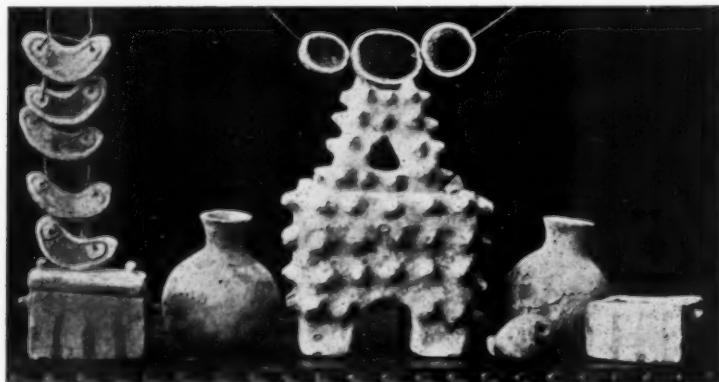


FIG. 60.—POTTERY OF COSSAEAN PERIOD.

square, two of them with covers, and three small vases, all quite peculiar in pattern, colored green and yellow in stripes. The largest box was ornamented with knobs. Along with these were more than a hundred small discs and crescents, mostly in black and white, pierced for purposes of suspension. This pottery did not seem to be connected with a burial, nor were there any contents in the boxes or vases excepting the earth which had fallen into them. There were no traces of house walls at this point.

While I was still uncertain as to the date of this pottery, or in fact of anything about this perplexing hill, in a small tunnel from the great trench on the opposite or southeastern side, at the depth of 11.20 metres, we discovered 245 baked tablets, practically en-

tire. These lay together in the earth, and the clay about them showed marks of burning. There was no trace of a wall immediately about them. Further excavation added about 53 tablets found in the adjoining earth, together with a very large number of fragments, all found within a radius of a few feet and apparently loose in the earth. Scarcely had we made this discovery, however, and secured the tablets, when the trench caved in, and we were unable to remove the superincumbent earth and reach our old level again that year.

In the first year of his work Mr. Haynes undertook a further

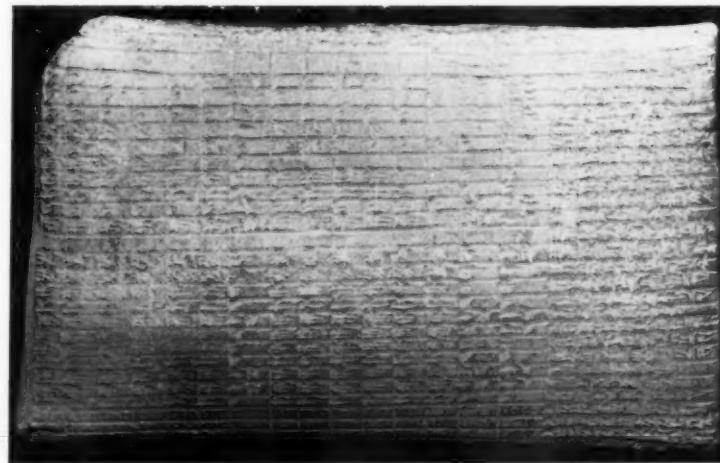


FIG. 61.—ACCOUNT TABLET OF NAZI-MARRUTTASH, A COSSAEAN KING OF BABYLON, 1284-1258 B. C. ACTUAL LENGTH ABOUT 20 CM.

excavation of this site, and had the good fortune to discover in the same locality a large number of tablets of the same type. I am unable to identify the precise spot at which he discovered his tablets. Mine were discovered at the spot marked B, on hill 1, (PLATE XXI) at which point, it will be observed, a tunnel is indicated in the great trench. On examination these tablets proved to be, without exception, records of the Cossaean dynasty. The large tablet represented in the photograph (FIG. 61) bears the name of Nazi-Marruttash, and is a record of temple income, as are all the other tablets of this find. They are archives of the Cossaean dynasty,

dealing with the receipts of the great temple of Bel. The date of Nazi-Marruttash is 1284 to 1258 b. c.

It will be observed that these tablets were not actually found in the large building containing the court of columns, but, as I think will have been made clear by my account of the excavations, they enable us to date accurately the stratum to which that building belongs. It was in existence at the time of the supremacy of the Cossaean dynasty, and presumably, inasmuch as we found that some of the kings of that dynasty, like Kurigalzu II (1306-1284) and Kadashman-Turgu (1257-1241), son of Nazi-Marruttash, were great builders—we may not unfairly presume that this building was erected by the kings of that dynasty somewhere, let us say, between 1450 and 1250 b. c.

The endeavor to secure dates on the other side, that is before the erection of this building, by excavating beneath it, was not rewarded with success. The great trench through the centre of the hill was carried to the depth of 13 metres at the point where it strikes the great wall MM on the southeastern side of the wall (FIG. 54). At this depth we found other walls of unbaked brick belonging to buildings of an earlier era, and followed them for a little distance with tunnels, but without result. A long trench was projected across the entire hill to give us a section of the same, as will be seen by Mr. Field's plan (FIG. 51). Beneath the court of columns this latter trench descended (FIG. 53) to the depth of 13 metres, at which point we were exactly 24 metres below the 24 metre level, but nothing was discovered which could throw any light on the question of dates. Here and there we found pottery and household utensils, but always of the same common character which might have belonged to any period from Sargon down to the present time. At the depth of 13 metres we came upon a wall of unbaked brick (shown at bottom of trench in FIG. 53) equally lacking in characteristic features, and at this point we were obliged to abandon the shaft for fear of a cave-in.

I have given in some detail the plans of this building, as far as excavated, and an account of the excavations, because a peculiar interest attaches to the use of the round column. Columns of a different form, and very much more elaborate in some particulars, have been found by M. de Sarzec at Tello. I had the good for-

tune to discover, at a mound which will not be found on any map of the country with which I am familiar—Abu-Adham—a few hours distance from Tello, on the other side of the Shatt-el-Hai, a building with brick columns, precisely like those found in the court of columns at Nippur. Abu-Adham is one of a very remarkable group of mounds, lying unfortunately in the midst of sandhills, between Hammam and Umm-el-Ajarib (Mother of Scorpions), a little to the northward of the direct line between these two places.

The most important mounds of this group are those of Yokha, or more properly Jokha, which evidently represent a large and important city. The mounds of Yokha are extensive, but low lying, like those of Tello. Stone fragments are numerous, and one can pick up on the surface quantities of pieces of vases and other similar objects of stone of various sorts extremely well wrought. Such objects, as far as my experience goes, are an evidence of an antiquity antedating 2000 b. c., and their appearance on the surface is an indication that these mounds were, comparatively at least, unoccupied during the succeeding ages. Bricks found in a structure at the surface of the mounds were of decidedly archaic appearance, flat on one side and convex on the other, with thumb grooves in the convex surface, like those found beneath the ziggurat at Nippur in the pre-Sargonic stratum. Loftus, while exploring in this neighborhood, found at Yokha a small stone statue of the Tello school of art, dating from 3000 b. c. (*Travels and Researches in Chaldea and Susiana*, p. 116, note). The University of Pennsylvania possesses a door-socket from Yokha bearing the inscription: "Gamil Sin, the mighty king, king of Ur, king of the four quarters of the earth, has built for Marduk his favorite temple." This gives us a date of 2600 b. c., and shows us that Marduk was the special god of the city; but it does not give us the date of the city. Tablets from Yokha suggest the same general date by their appearance and the character of the script, but are equally unsatisfactory for the purpose of naming the city.

About a quarter of an hour from Yokha, to the southwest, lies a small mound called Ferwa, the surface remains on which are of the same general character as those on Yokha. Beyond this again are two smaller mounds, belonging apparently to the same period, on one of which, Abu Adham, I found the building men-

tioned above, containing a court of columns of a still more interesting type architecturally than those found at Nippur (FIG. 62). There were visible two rooms, the larger 30x18 m., and the smaller, or inner room, 13x15.5, the walls of which without were relieved by half columns in brick. In the inner room were 18 round columns of brick, each about a metre in diameter, set upon square bases, each side of which measured 1.5 m. (I am not sure that the two center columns were not missing.) These columns were similar in construction to those at Nippur. From the evi-

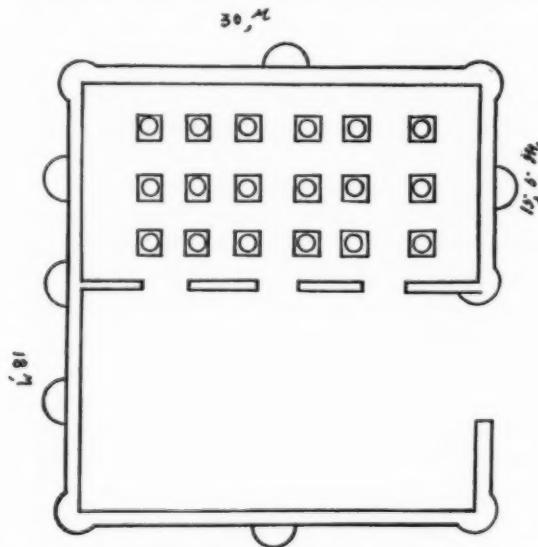


FIG. 62.—PLAN OF BRICK BUILDING WITH COLUMNS, AT ABU ADHAM.

dences of the surrounding mounds, I should judge that this building belonged to the middle of the third millennium B. C.

Abu Adham, as already indicated, lies in the sphere of influence of Tello. Less than an hour away toward the Shatt-el-Hai, on the direct road to Tello, lies the burial mound or necropolis of Umm-el-Ajarib. This latter mound was visited by de Sarzec (it is called Moulagareb in his report), who found there a head of a type similar to those found at Tello. My men found at the same place a small marble statue of Tello type, much defaced. At Hammam, also, two hours or so from Yokha toward the north-

east, Loftus found a badly broken and battered statue of Gudea. I suspect that this had been brought originally from Yokha or Umm-el-Ajarib, but it is at least evidence of the general period of the ruins of that section.

It is worthy of notice, moreover, that Yokha, Ferwa and Abu Adham lie on the course of the ancient Shatt-en-Nil, which emptied into the Euphrates by Warka or Erech, some three or four hours lower down; and that in the mound called Wuswas, at this latter city, Loftus found half columns of brick, seven shafts together, used to relieve a façade. He places the date of the building in which these half columns were found at not later than 1500 b. c. The use of columns and half columns of brick would seem to have been by no means uncommon in southern Babylonia, wherever, at least, the influences of the artists of Tello was felt, from the middle of the third millennium or earlier until about the thirteenth century b. c.

Another building of a quite different character and much later date was discovered by Mr. Haynes at Nippur last year, on the mound designated vi on the general plan of Nippur, published in the January number of the JOURNAL, between the Temple of Bel and the Shatt-en-Nil, to the southwest of the former. In a letter dated Sept. 22d, 1894, Mr. Haynes writes as follows: "Wednesday the various gangs, with the single exception of the small party detailed for special service on the ziggurat, were placed at different points on Mound vi, with results of moderate interest to the antiquarian. About midway between the temple of Bel and the Shatt-en-Nil, and slightly to the southward of west from the former, has been excavated a building of doubtful origin, built of burned bricks and lime mortar, in the style of the *ziarets* or holy tombs which abound in many countries of the East and South, notably in Turkey, Persia and India, and in the countries of Northern Africa.

"The enclosed sheet (FIGS. 63 and 64) shows a plan and section of this building, which measures thirty-two feet and three inches in length and breadth, and stands parallel to the great Temple of Bel. Like the famous temple, its northeastern face varies twelve degrees from the northwest and southeast line. In each side is an opening seven feet and ten inches wide. The building was covered with a dome of bricks in lime mortar, and would appear to

have been conspicuous for its symmetry and proportions. Its walls to-day stand seven feet and eight inches high and six feet and nine inches in thickness, being well built and sufficiently strong to resist the lateral thrust of the dome. The walls are

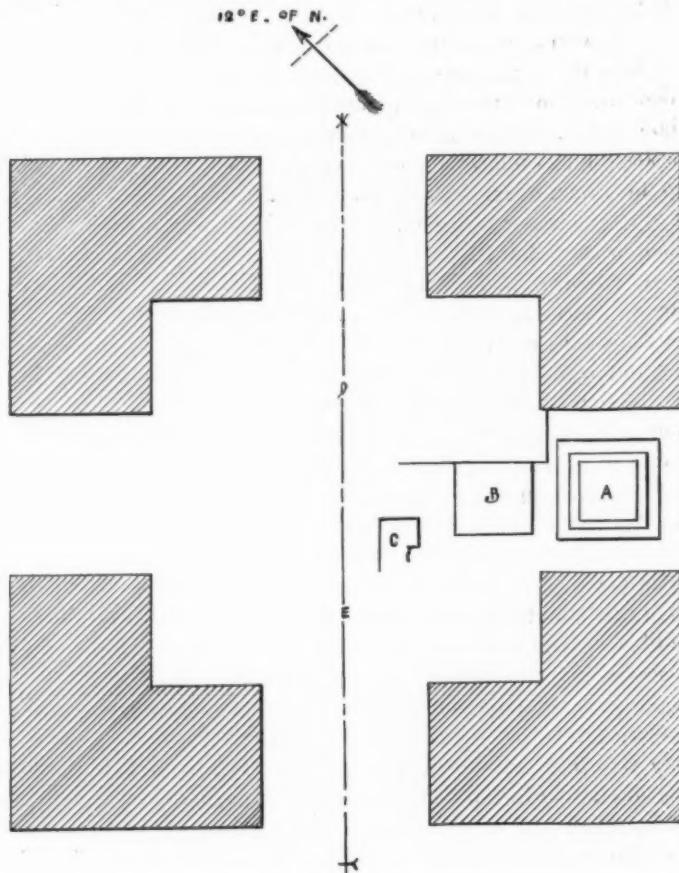


FIG. 63.—PLAN OF BUILDING OF BURNED BRICKS ON MOUND VI AT NIPPUR.  
SCALE .01083 M. = 1 M.

built of soft yellow bricks measuring twelve and one-half inches square, with a varying thickness of two and three-quarter inches to a maximum of three inches. In color, texture and mould the

quality of these bricks appears to be identical with that of the soft porous bricks built into the facing of the great cruciform projections during the last restoration of the temple of Bel.

"In the southeastern opening of the building is an altar marked A on the "Plan and Section" of the accompanying sheet (FIGS. 63 and 64). The altar consists of three stages, each stage except the highest being composed of two layers of bricks measuring six inches. The altar stands upon a raised platform, and its uppermost stage has evidently lost a course of bricks, making the original height of the altar two feet, while across its top it measures three feet. The bricks composing the altar were laid in lime mortar, and its sides were smoothly plastered with mortar of the same kind. Upon and around the altar, to a considerable distance from it, were wood ashes six inches in depth, an accumulation that could not have been accounted for by an occasional fire. Within the building, and exactly in front of the altar, is a raised

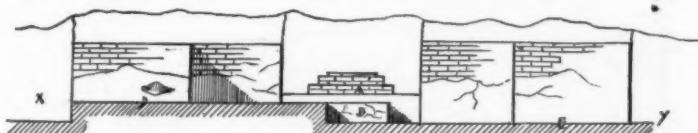


FIG. 64.—SECTION OF BUILDING OF BURNED BRICK ON MOUND VI AT NIPPUR,  
AT XY.

block of crude bricks, shown at B in both 'Plan and Section' of FIGS. 63 and 64. The sides of this block were plastered in the same manner as the sides of the altar itself. It was distant from the altar about one foot. Possibly the officiating priest may have stood here while offering the sacrifices. There is a difference of one foot in the level of the brick pavement shown by the line X Y. There is no reason apparent to us why the pavement should have been made in different levels, unless it possibly was to elevate the altar and priest above the people in the lower part of the room.

"Looking at the plan of the building, you may judge it to have been an Arab tomb or *ziaret*, and therefore dismiss the subject from further consideration. At one stage in the progress of its excavation the same suggestion came to us in the field, but as the work proceeded this hypothesis appeared no longer tenable, and to-day we feel certain that this building is much older than the

Mohammedan era, though by whom it was built we have no certain clue. The bricks used in its construction were new bricks; at least they had not been previously used in other buildings, and as stated above, they are identical in dimensions, color and texture with the soft yellow bricks used in the upper courses of the skin or facing of the last reconstruction of the temple in the cruciform style, which would at least justify the hypothesis that the newly-discovered building belongs to the same era as the reconstruction of the temple. Besides, the orientation of the two buildings is exactly the same. The altar proves the building to

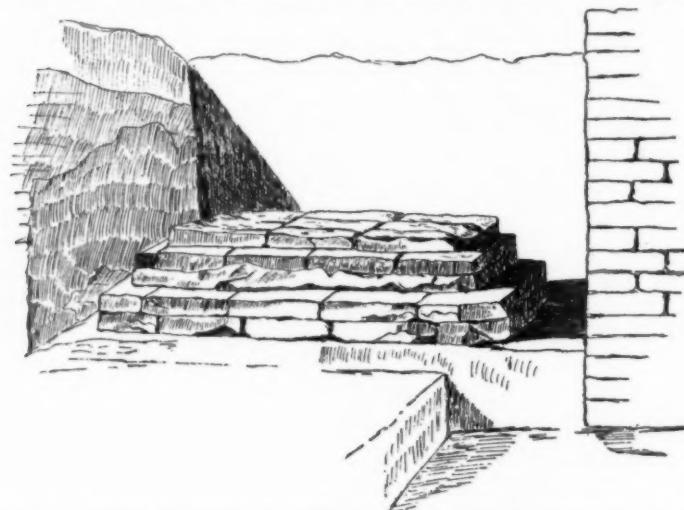


FIG. 65.—STAGED PLATFORM IN BURNED BRICK BUILDING, MOUND VI. BASE 4 FT. 10 IN. SQUARE; HEIGHT 1 FT. 3 IN.

have been older than the Mohammedan era. There are no inscriptions to determine its origin or purpose. We can only guess at the former and reason about the latter. Possibly the situation of the altar, in the opening toward the sun at its zenith, may be significant of its use. Might it not have been an altar and temple, or more properly a shrine, of the fireworshippers? The domed building might naturally have been adopted from Persia; and that domes were used in ancient times is clearly shown by a bas-relief on the monuments at Nineveh. From whatsoever country this type of building came, it is certain that the Arab tomb

and *ziaret* are its lineal descendants, and by no means a creation of the Saracens.

"Nearly two months ago an Arab of the desert brought to me a model in limestone of a three-staged altar, which in general plan bears a striking resemblance to the altar described above. The enclosed sheet (Figs. 65 and 66) gives a sketch of both these altars. FIG. 66 is the little altar of massive limestone. FIG. 65 is a sketch of the altar in the building described in the foregoing pages of this letter. It has lost its upper course of brick. The altar (FIG. 66), rudely made and somewhat irregular in form, has a circular depression in its top, thus creating a raised rim around its edge."

Mr. Haynes is inclined to think, as will be observed, that this building is of the same date as the cruciform structure built about the ziggurat of the Temple of Bel at Nippur (cf. January number

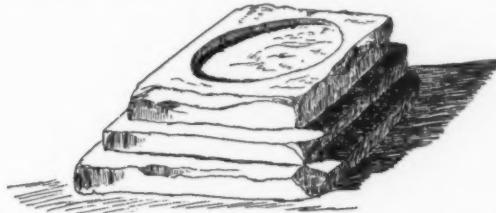


FIG. 66.—STAGED OBJECT OF STONE. BASE 4 IN. SQUARE; HEIGHT 2 IN.

of the JOURNAL). I have already pointed out the uncertainty of the date of the latter, but suggested for it a late Babylonian origin, which would seem to me not unsuitable for this building also.

It must be said, however, that a later date is also possible. Both the Parthians and Sassanians played an important role in this country at a later date, and both of them erected buildings of some importance. Loftus discovered at Warka very interesting remains of Parthian architecture, characterized especially by plaster mouldings and decorations. He identified them as Parthian and not Sassanian by the coins found with them. I found several mouldings of the same sort at Nippur, one of them in the vicinity of the square building described above, I believe, and ascribed them to the Parthian period on the ground of Loftus' discoveries. Zibliyeh, three hours to the north of Nippur, I identified as the ruins of a tower of the same period, largely owing to

the discovery of similar architectural mouldings. As this mound, which is a very prominent landmark, had been described by some travelers as the remains of an ancient Babylonian ziggurat, I conducted soundings there in the spring of 1890. It proved to be no ziggurat, but a square tower of unbaked brick, within and beneath which was a vaulted substructure of baked brick.



FIG. 67.—RUINS OF TOWER AT AKER KUF.

Above this latter, and surrounded by massive walls of unbaked brick, I found the remains of brick walls and plaster mouldings somewhat like those found by Loftus at Warka. The unbaked bricks of which the outer walls were composed were of a poor make, and were laid in reeds, the projecting ends of which, waving in the wind, may have given the ruin its modern name of

Zibliyeh. Low, long mounds, radiating in every direction, suggested that, like Akerkuf (FIG. 67), near Baghdad, it was a tower built at a canal centre for the regulation or defence of the canal system. But while Aker Kuf seems to have been of Cossaean origin, Zibliyeh belonged to the Parthian or possibly even Sasanian period.

An exploration of the tower of Hammam, two days' journey south of Nippur, led me to reach a similar conclusion in regard to this ruin. Dr. Ward, in the report of the Wolfe expedition, described it as a ziggurat, concurring in what appears to have been the opinion of Loftus. The latter, as already stated,



FIG. 68.—RUINS OF HAMMAM FROM THE NORTH. PHOTOGRAPH OF WOLFE EXPEDITION.

found on the surface near this ruin a broken and defaced statue of Gudea, *patesi* of Tello, from which he inferred a high antiquity for the ruins. These latter he describes as quite extensive. I found a considerable number of low mounds radiating from a common centre, in or near which stood a tower of unbaked brick (FIG. 68) about fifty feet high and seventy-eight feet square, according to Loftus; nearer forty by seventy according to me. Sounding the low mounds, I found that they contained no remains, and were very shallow. The tower itself proved to be similar to that of Zibliyeh, described above. The corners were in general toward the cardinal points, but so irregularly orientated that the northern corner pointed 20° east of north. I concluded

that this also was no ziggurat, but a water tower at a canal centre, perhaps of Parthian origin.

The name Hammam (bath) is presumably late, and like that of the reedy, basket-like Zibliyeh, may have been given by the Arabs, owing to the bath-house-like appearance of the place. Or it may have been a reminiscence of the original object of the place as a water-tower, supposing that to have been its object. It is, however, a very common name for ruins of all descriptions throughout the whole Turkish empire.

JOHN P. PETERS.

St. Michael's Church,  
New York.

PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL  
STUDIES AT ATHENS.

GRAVE-MONUMENTS FROM ATHENS.

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I.

In digging for the foundations of the large house which Mr. C. Merlin, the well-known artist and photographer of Athens, is building at the corner of Academy and Kephissia Streets, the workmen came upon considerable remains of an ancient cemetery. At my suggestion Mr. Merlin made over to the American School the right of publishing these discoveries, and afterwards generously presented to the School three reliefs and one other inscribed stone, together with some smaller fragments. The finds were made in the autumn of 1894. Only a part of them came under my observation at the time; hence the description of the graves and their location rests in part upon the accounts of Mr. Merlin and his workmen.

The description will be made clearer by Fig. 69, which exhibits an outline of the plan of the house, and its situation with relation to the adjacent streets. All the graves lay two or three meters below the present level of Academy Street, and this is somewhat lower than Kephissia Street. Within the triangle ABC were several graves with sides and tops of rough-dressed marble slabs. Near A were two of this type, side by side, one of which I saw opened. This contained skulls and other bones, more or less broken, which indicated at least five bodies, one of them that of an infant. With these bones was a jar, of poor and undecorated pottery, about 15 cm. high and of like diameter, containing only earth and some fragments of plain glass bottles of common Roman shape. The eastern end of this tomb was walled up with

brick, and a single slab of marble formed the partition between it and the companion tomb. A little west of A was found a sarcophagus of Pentelic marble. The only decoration on the body of the sarcophagus was a simple moulding on the front and ends; the lid was roof-shaped, the gable as shown in Fig. 70, the roof proper covered with the scale-like tile pattern illustrated in 'Εφ. Αρχ., 1890, Πλ. 9, a sarcophagus [from Patras, No. 1186 in

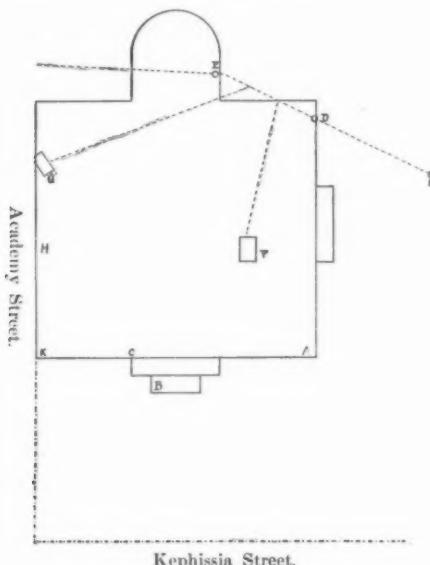


FIG. 69.—PLAN OF MR. MERLIN'S HOUSE.

the National Museum. (It is worth noting that this No. 1186 has on the back essentially the same design as the gable here illustrated; and that the same roof-pattern appears on two or three of the sarcophagi from Sidon, now in the New Museum in Constantinople, as well as on several other sarcophagi in the National Museum in Athens.) The top had been broken open, but the despoilers had overlooked a plain gold ring which was still within the sarcophagus. Near C was a large *cippus* of Hymettus marble, inclined perhaps 40 degrees from the vertical, in such a way that the top, with the inscription, had to be broken to

make room for the wall—unless, indeed, one was willing to spend considerable labor to dig it out and remove it entire. When I saw it first the fragments were lying near, and the inscription is given below as No. 1. Between A and C was a large Roman *stele*, found lying on one side; from its weight there is no likelihood that it had been moved far. This is described more fully by Mr. Heermance in the following article. Within the space ADHK the trenches for the side walls and for the numerous cross walls of the house revealed twenty or thirty graves of poor construction, enclosed in tiles, nearly all of the shape of a continuous pointed vault springing from a horizontal base. In two or

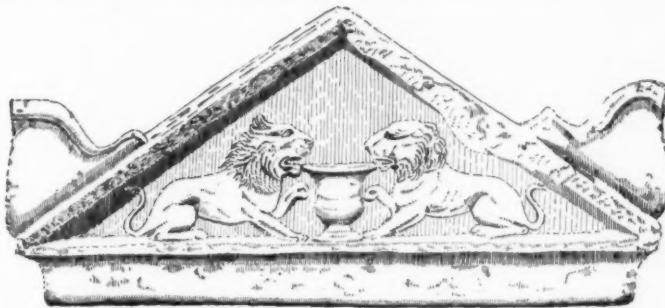


FIG. 70.—GABLE OF SARCOPHAGUS.

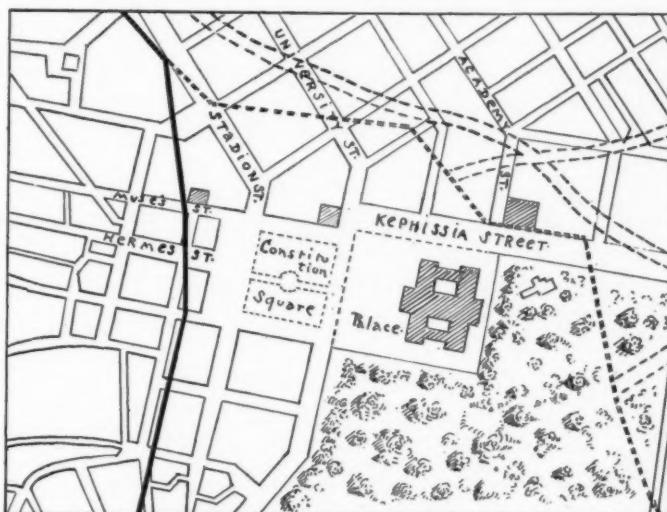
three the enclosing tiles made a coffin of cylindrical form. These poorer graves contained considerable remains of bones but no decorated pottery, and nothing to indicate a period earlier than late Roman. A few plain glass bottles of common Roman form, with many fragments of such bottles, and a few plain jars were all. It should be noted that nearly all the graves found were oriented in the general direction AB, that is, about east and west. North of the line DII none were found.

E, D and I are wells, apparently of Roman date, still containing an abundance of water. (It may be mentioned that in digging for the foundations of two other houses of Mr. Merlin, on the corner of Kephissia and Sekeri Streets, and on the corner of Sekeri and Kanari Streets, ancient wells were likewise found, which still furnish water.) These three wells were connected with each other, and also with two small reservoirs, F and G, by

aqueducts, as indicated in Fig. 69 by dotted lines. From E an aqueduct was followed in a westerly direction to the street line. In the walls of F and G were found reliefs and inscriptions described below under Nos. 2, 3 and 4, together with fragments of one or more richly carved sarcophagi of Pentelic marble. In the well D was a terra-cotta lamp of graceful form and decoration, with four or five small drinking-cups of reddish clay, undecorated and unvarnished, of the general shape 222 in the Berlin vase catalogue.

The location of these finds has been given in detail because of their bearing upon a question of Athenian topography. It is clear we have here the northern limit, at this point, of the cemetery along the northern side of an important road leading from one of the eastern gates of the city. There can be no doubt that the richer tombs were nearest to this road, the poorer ones farther away. Besides, if the road ran immediately to the north of the line DH, some trace of it would have been brought to light, and another line of tombs would certainly have been revealed on the other side of the street; for the apse-like projection on the northern side of the house extends at least 12 m. beyond the limit of the graves found. The road must therefore have run to the south of B, and presumably several meters to the south, to allow for the probable width of the fringe of richer tombs. The line A-K is 14 m., the point B 9.25 m. from the present line of Kephissia Street. The ancient road is thus located, at this point, very near the line of the modern road. And if one observes the nature of the ground in this region, as shown by the *Niveaudien* on Kaupert's map, it will be seen that this is about the most natural line of communication with the country east and northeast of Athens, if one considers grade as well as direction. The sketch-map (Fig. 71) will serve to indicate Curtius' conjectural location of roads and wall in this vicinity and the amount of correction which these finds enable us to make. The lot on which the graves were found is shaded, as are two other sites where similar remains, probably belonging to the same cemetery, had previously been excavated. That in Muses Street is a house which belonged to Dr. Schliemann, who reported on the discoveries in the Athenian *Mittheilungen*, XIII (1888), pp. 207 ff.; the topographical

conclusions were drawn by Doerpfeld in the same journal and volume, pp. 231 ff., and the probable course of the city wall in Fig. 71 is taken from the latter article. The site at the corner of Constitution Square and University Street is that of the Hotel *Grande Bretagne*, beneath which and to the north of which were found graves of Hellenic dates.<sup>1</sup> In the upper part of Stadion Street, also, excavations for a sewer brought to light numerous tombs of



— Probable course of City wall.  
— Curtius' location of Hadrian's wall.  
— Curtius' location of ancient roads.

FIG. 71.—MAP SHOWING SITE OF THE GRAVES.

the fifth and fourth centuries B. C.,<sup>2</sup> which apparently formed part of the same cemetery; although it is true that these last may belong rather to a street skirting the wall at this point. Only in the case of Mr. Merlin's excavations have we the data for determining certainly on which side of the graves the ancient road ran; but the probability seems to be that the gate in the Themistocean wall lay a little south of the ὁδὸς Μουσῶν, and that the road traversed the Constitution Square and passed between Mr.

<sup>1</sup> C. WACHSMUTH, *Stadt Athen*, I, p. 338.

<sup>2</sup> Δελτ. Ἀρχ., 1889, p. 125.

Merlin's new house and the Royal Garden opposite. The name of the gate is perhaps not yet determined beyond question; but Doerpfeld's identification of it with the gate of Diochares,<sup>3</sup> in connection with his location of the Eridanus and Lyceum, has more in its favor than the older identification with the Diomeian gate. As regards the wall of Hadrian, I can add nothing certain, except that the gate cannot have stood where Curtius' conjecture placed it. This follows naturally from what is said above about the road. The inscriptions and reliefs discovered cannot be dated precisely, and may have been all earlier than Hadrian's time, so that it is possible that his wall was built between B and the present street; a deep trench from B to the street would settle the question.

The following monuments call for fuller notice.

1. Large *cippus* of bluish marble found at C on Fig. 69, inclined some 40 degrees from the vertical, the base never fully excavated. The top, with the inscription, was broken when I saw it, but the fragments were near by and all the letters clearly legible, as follows:

ΚΛΑΥΔΙΟΣ  
ΡΗΣΙΜΑΧΟΣ  
ΕΞΟΙΟΥ

Κλαύδιος  
'Ρησίμαχος  
εξ Οίου

The name 'Ρησίμαχος is unknown and strange; one is tempted to read 'Ρηξίμαχος, although Ξ was perfectly clear.

2. Lower part of a *stele* of Pentelic marble, of the form shown in Fig. 72, found in the wall of one of the reservoirs, now in the Library of the American School at Athens. The moulding is broken off on the back, right side, and most of the front, to make it more serviceable as building material; how much is wanting at the top is uncertain. The height preserved is 14.5 cm.; the width of the shaft, without the moulding at



FIG. 72.—FRAGMENT OF INSCRIBED STELE.

<sup>3</sup> Der Eridanos, *Ath. Mitt.*, XIII (1888), pp. 211 ff.

the base, 21.5 cm.; the depth of the shaft 17 cm. The inscription, in good letters about 2 cm. high, is of the latter part of the fourth century. It reads:

ΟΦΩΝ	[Στρατ]οφῶν
ΣΤΡΑΤΩΝΟΣ	Στράτωνος
ΕΡΧΙΕΥΣ	Ἐρχιεύς

The lower part of a perpendicular *hasta* over the first Τ of the second line, with a slight trace of the lower end of a similar *hasta* over the Ρ, points to [ΣΤΡΑΤ]ΟΦΩΝ as the probable reading of the first line. I have found no reference to a Στρατοφῶν of the deme of Erchia. The shape of the monument is also new to me; and of the archaeologists who have seen it, no one has been able to point out an analogy to it. The bottom has its ancient surface, is nearly as smooth as the sides, and contains no trace of having been fastened upon a base. It must, therefore, have simply stood upon another stone with a fairly smooth surface—perhaps on a slab covering the grave and slightly above the level of the ground—and can hardly have been more than 40 or 50 cm. high. Possibly a relief or a painting adorned the front above the inscription. That it was a grave-monument rather than the base of a dedicatory offering is rendered probable by the circumstances of its discovery, in the neighborhood of a cemetery and among grave-monuments.

3. *Stele* of Pentelic marble with relief (Fig. 73), found built into the wall of the same reservoir with the preceding, and now in the Library of the American School. Height, 64 cm.; breadth, 25 cm.; thickness, 10 cm. The field of the relief is 38 cm. by 17 em., and about 2 cm. deep; the face and right hand of the figure project 2 or 3 mm. beyond the plane of the enclosing frame. The lower left-hand portion of the *stele* has been in some way cut smoothly away, so that the lower left-hand corner retires 1 cm. from the general plane. This was no doubt hidden in a socket or in the ground. The relief represents a woman in middle life, standing *en face*, the weight upon the left leg, clad in simple *chiton* and *himation*, both arms and the left hand wrapped in the *himation*, the right hand raised and laid against the left breast. The nose has suffered, and indeed the entire surface of the relief,

which is the work of an ordinary artisan. The inscription on the architrave above the figure, in letters 1 cm. high in the upper line, distinctly less in the crowded lower line, still retaining traces of red, reads :



FIG. 73.—STELE OF STATIA.

ΣΤΑΤΙΑΝΘΑΛΛΟΥΣΑΝ  
ΦΙΛΑΝΔΡΙΑСТРУФШНАНС  
СТНСЕН  
Στατιαν θάλλουσαν | φιλανδρίας Τρύφων ἀνέ | στησεν.

The letters in general are rather broad, particularly H. Such a genitive of cause as *φιλανδρίας*, without preposition, is unusual with a verb like *ἀνέστησεν*. *θάλλουσαν* seems to mean *in the bloom of life*.



FIG. 74.—STELE OF A BOY.

4. *Stele* of Pentelic marble with relief (Fig. 74), found in the wall of the same reservoir with the preceding, in three pieces, with another crack near the bottom, reaching not quite across.

The total height is 64 cm.; breadth, 37-39 cm.; thickness, 7-9 cm.; the field of the relief is 41 cm. by 27 cm., concave, varying in depth from 1 cm. at the edge to 2.5 cm. The relief is of very poor work, and represents a naked boy standing *en face*, the left hand at the side, holding a ball, the right hand holding a bird against the breast. The inscription consists of four hexameters, irregularly cut, in letters ranging from 0.5 to 1 cm. high; the first three verses above the relief, the fourth verse broken into five lines and placed at the left of the child's head. Endeavoring to get the thirty-eight letters of line two and the forty-one letters of line three into the same space as the thirty-two letters of line one, the stone-cutter so far miscalculated as exactly to reverse the relation of lengths; line three comes out shortest as regards space, and line two the next shortest. The letters are of about the same style as in the preceding, and read:

TICTPEYCACAIΔHTONHTTIONHPTACACHMWN  
 ΤΟΝΓΛΥΚΕΡΟΝΤΕCOΑΛΩΝΑΚΑΤΗΓΑΓΕΣΟΥΚΕΛΕΗСАС  
 ΤΟΒΡΕΦΟСЕΞМННШТОКАЛОНВРЕФОСЧТКРОНАЛГОС  
 ΔΕΙЛАИОIC  
 ГОНЕЕCCI  
 ПЛЕПРWM  
 ЕННЕЕ  
 ТЕЛАЕCCAC

Τί σπεύσας, Ἀΐδη, τὸν ἥπιον ἥρπασας ἡμῶν  
 τὸν γλυκερόν τε Σόλωνα; κατήγαγες οὐκ ἐλεήσας  
 τὸ βρέφος ἐξ μηνῶν. τὸ καλὸν βρέφος. ὡς πικρὸν ἄλγος  
 δειλαῖος γονέεσσι, Πεπρωμένη, ἔξετέλεσσας.

There is a metrical irregularity in the first line, where *τόν* has the place of a long syllable, and *ἥπιον* is an unusual epithet for a six months' babe. But among the metrical inscriptions discussed by Allen are<sup>4</sup> three hexameters with a short syllable for a long one in the same place in the line, one being from Athens of the fourth century B. C., one from Thessaly, and one from Metapontum; and *ἥπιον* in the sense of *gentle* is not so rare as to be impossible here. The simple pathos of the lines gives them a literary value that is unusual in grave inscriptions.

THOMAS DWIGHT GOODELL.

Athens, April, 1895.

<sup>4</sup> Papers of the American School, vol. iv, p. 78.

NOTE.—In the first line of No. 4 my colleague, Professor Seymour, would read *τὸν [ν]ήπιον*, assuming a stone-cutter's error. This reading restores the meter and is probably right, though comparatively frigid in sentiment. Professor Allen suggests making *τε* connect *ἥρπασας* and *κατήγαγες*, and removing the mark of interrogation to line 3, as follows:—

Τί σπεύσας, Ἀΐδη, τὸν [ν]ήπιον ἥρπασας ἡμῶν,  
τὸν γλυκερόν τε Σόλωνα κατήγαγες οὐκ ἐλεήσας,  
τὸ βρέφος ἔξ μηνῶν, τὸ καλὸν βρέφος; ὡς πικρὸν ἄλγος  
δειλαίοις γονέεσσι, Πεπρωμένη, ἔξετέλεσσας.

T. D. G.

Yale University, December, 1895.

## II.

The *stele* here published (Fig. 75) was found in November, 1894, in digging the cellar of a house on the northeast corner of Kephisia and Academy Streets, opposite the entrance to the Palace Garden. It was presented to the American School of Classical Studies by the owner of the property, Mr. C. Merlin, and in January, 1895, was placed in the School grounds, where it now stands. In the same excavations sarcophagi and other *stelai* were turned up, and taken in connection with previous finds nearer the Syntagma, show that these graves lined one of the roads leading from Athens into the outlying country. Dr. Doerpfeld<sup>1</sup> has shown good reasons for believing that the gate by which this road left the city was that of Diochares, though the traditional view (which is maintained by other recent topographers like Curtius,<sup>2</sup> Lolling,<sup>3</sup> Milchhoefer,<sup>4</sup> and Wachsmuth<sup>5</sup>) puts the Diomeian Gate in this vicinity.

The *stele* is made of white Pentelic marble, with some flaws in it, and measures 1.98 m. in length, .82 m. in breadth. Both the upper and lower left hand corners are broken and missing, as are also the nose of the figure, the tip of the left thumb, and various

<sup>1</sup> *Ath. Mitth.*, XIII (1888), 219; *ib.*, 232.

<sup>2</sup> *Stadtgeschichte von Athen*, pp. 107, 182; (und Kaupert) *Karten von Attika*, Bl. Ia.

<sup>3</sup> In Iwan Müller's *Handbuch*, III, 304.

<sup>4</sup> In Baumeister's *Denkmäler*, p. 149.

<sup>5</sup> *Stadt Athen im Alterthum*, I, 345.

chips from the drapery. It was found some 2.5 m. below the surface of the ground, lying on its side, which accounts for the corrosion of the surface of the marble on the right as one faces the relief.



FIG. 75.—STELE OF A DAMASCENE.

Between two *parastades*, surmounted by an inscribed architrave, is the figure of a middle-aged man, 1.62 m. in height, standing with his weight resting on the right foot, which is

slightly advanced. He wears a mantle (*ιματιον*), but its draping is not in the usual fashion found on grave reliefs. Most often the right arm crosses the breast and is wrapped to the wrist in a fold which then passes over the left shoulder. Here the hand as well as the arm is covered, and the fold pulled much further down, so that the left hand, draped as far as the wrist, can clasp the right as the two meet easily in front. A considerable portion of the mantle is rolled up and passed about the neck from right to left, showing the *χιτών* beneath. It is the same side of the garment which covers both arms and falls in front with a tassel on the corner. In length the mantle falls well below the knees and binds the figure quite closely, so that the line of the upper and lower right leg is clearly visible through the cloth. On his feet are heavy sandals, with the various straps carefully worked. A seal-ring decorates the third finger (the *παράμεσος*) of his uncovered hand. This is the usual place for a ring, as Plutarch<sup>6</sup> and Gellius<sup>7</sup> inform us.

The effect of the head, large in its upper part, narrow at the chin, is much changed by the loss of the nose. We should conclude, however, from the type of face, with its high cheekbones, even had we no inscription to settle the matter, that the man whose portrait this is was no pure Greek, but a foreigner—a barbarian. We note, further, the high position of the ears, the small mouth with thin, tightly-compressed lips. The line of the mouth is quite straight, yet not so much so as to give an expression of weakness and indecision. What we have here is rather repose. The smooth-shaven face is commanded by a high and prominent forehead with sharp horizontal division. Above the temples the forehead is particularly high. The hair is treated in a very peculiar manner, which must have depended almost entirely on color for its effect. All traces of paint have disappeared from the hair and everywhere else; but if we can picture to ourselves a mass of dark on the upper part of the head, its apparent abnormal size in part disappears. The space allotted to the hair is indicated by a roughened surface raised from .001 m. to .002 m. above the adjacent flesh portion. For a similar treatment the

<sup>6</sup> *Quaest. Conviv.*, iv, 8.

<sup>7</sup> *Noct. Att.*, x, 10.

closest analogy I have found is a Roman head in the National Museum (Kabbadias, 345), in which case, however, the individual locks on the forehead are worked separately in the usual manner.

In working the folds of the mantle more pains are taken than anywhere else, even those parts not intended to be seen being carefully cut and smoothed. But the impression given by the work, as a whole, is that it is done by rote, from school-training, and not from careful observation of a model. There is lacking the delicacy, the illusion of really fine work. We never forget that the material is marble; it is a solid, in spite of the attempt to render the forms of the body beneath the soft outer garment. Surface finish is aimed at in the hem of the *χιτών* about the neck and on the front of the *ἱπάτιον*, the latter being further decorated by a tassel at the corner, which serves also as a weight for that loose portion of the garment. The details of the sandal straps show similar care.

On the other hand, the back of the head is scarcely rounded, but runs from its highest part nearly horizontally into the ground of the relief, instead of being cut more or less free. The right ear is higher than the left, the left eye higher than the right—things hardly done purposely. As compared with the chest, the head projects much too far—it is the point of the highest relief; the distance of the eyebrows from the background is .205 m., that of the chest but .118 m. (The former extends .105 m. beyond the architrave). The result is that the chest appears very imperfectly developed.

Turning to the architectural framing, we note that the *antae*-capitals are made of more elaborate moulding-forms than those of the fourth-century reliefs, and are not cut with the mathematical precision desirable. The outer side of the *antae* is left quite rough, particularly at the base, even above the level where it would be covered when set up. The back of the *stele* is scarcely worked—not even rough-finished—so that its thickness varies considerably.

It is evident from the appearance of the *stele*, as compared with others, as well as from the presence of a square iron dowel broken off flush with the surface in the centre of the top, that something made of a separate piece of marble was once attached there which

has now disappeared. In keeping with the architectural features of *parastades* and epistyle, we may supply a cornice with a row of antefixes, or, as was more common, a gable—probably rather steep in angle, as the *stele* is narrow—with three *akroteria*; three rather than two, as was frequent at this period, for the *stele* is larger than most, and seems to me to show reminiscences of earlier styles. When such a cornice or gable was made separate from the main part of the *stele*, a dowel on each side is more common and reasonable. There are, however, other instances than this where but a single one is employed, and the fact that the dowel is square lessens the danger of the gable turning on it as a center. Possibly, though not probably, a small, deep hole, longer than wide, which is visible back of the dowel, received a pin to give additional security from turning.

In the ground of the relief, on each side of the head and a little below its top, are two irons .02 m. in diameter, broken flush with the surface. Similar irons, sometimes as many as six or more, are often found in stones of the later period, and are to be taken as serving—before they were broken off—as pegs on which wreaths and the like were hung. Those on this *stele* are much heavier than the average.

On most *stelai* the epistyle is single; here it is double, the lower half .087 m. wide, the upper .08 m., and projecting .003 m. beyond the lower half. This bears the inscription, while the upper part may have been decorated with painted triglyphs and metopes, such as are occasionally found in plastic form on other stones of the Roman period.

The inscription, in letters .042 m. high, runs the whole length of the architrave, and is sadly crowded in its two final letters. The last word, the adjective *Δαμασκηνός*, is complete. Of the two names preceding, the first is gone entirely, the second has lost its beginning, but the letters ---]*ευκον* are preserved, and before the *e* the stone is so broken that the upper part of a letter having a leg sloping from left to right is certain. The possible letters, then, are *a*, *δ*, *λ*. *a* is scarcely to be thought of, as the combination with the diphthong following is unusual. Of names whose genitive would end in -*δευκον*, *Πολυδεύκης*, the only one I have found, is to be excluded, as being so long as to leave not enough room

for another name preceding it. *Λεῦκος* is a possibility; the chief objection to it being the infrequency of its occurrence. *Σέλευκος* is a frequent name and one not unfitting for the father of a Damascene. If this is adopted, we have still room before it for a name of five letters; but what this was, it is idle to speculate. Epigraphical evidence for natives of Damascus in Athens is scanty, the only other grave-inscription which I have found being *Κλεοπάτρα Διοφάντου Δαμασκηνή* (*CIA.* III<sup>2</sup>, 2406; Koumanoudes, 1639).

The date of our *stele* is a matter of some interest from its topographical bearing. Three possibilities are open in this connection:

- (1) It is before the time of Hadrian, and included later by the city wall built by him on the east side of Athens, making *Novae Athenae*.
- (2) It is before the time of Hadrian, but was excluded later by the new city wall.
- (3) It is later than Hadrian, and therefore outside the new wall.

Unfortunately the style of the letters of the inscription cannot be ascribed with certainty to one or the other period, though the probabilities seem in favor of its being later than Hadrian and accordingly outside his wall.

At this period Athens was still the resort of men from all over the civilized world, drawn thither to enjoy the intellectual opportunities which she offered. Perhaps our unknown Damascene was among such. His expression of face is intellectual—let us call him a philosopher. His monument, by its size, shows him a person of some wealth, and in its simplicity has a suggestion of fourth-century work; and that, too, at a period when the public taste tended to prefer the florid and over-elaborate.

T. W. HEERMANCE.

## A KYLIX BY THE ARTIST PSIAX.

[PLATE XXII.]

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While working this spring in the Munich vase collection, on the vases which belong to the cycle of Epiktetos, I was fortunate enough to discover a kylix, which, on being cleaned, proved to be by the hand of Psiax. It is principally interesting in being the third vase, and the only kylix so far known by this master. The two other vases, both alabastra, are in the museums of Karlsruhe<sup>1</sup> and Odessa.<sup>2</sup> The plate given by Creuzer is thoroughly unsatisfactory, and I am enabled through the kindness of Dr. E. Wagner, director of the Karlsruhe collection, to present two photographs of that vase, which are far more serviceable for the purpose of comparison (Figs. 76 and 77.)

The kylix<sup>3</sup> under discussion belongs to the cycle of Epiktetos, with a black-figured central picture on the inside and red-figured outside (Plate xxii). The foot has the form common to the early part of the cycle—broad, heavy and somewhat clumsy. The outside design has on one side the figure of a warrior between two eyes, and on the other a nose and two eyes. The kylix varies from the common type of kylices with eyes, which either has a figure between the eyes on each side or else a nose. This combination of eyes and nose on one side, and a figure between eyes

<sup>1</sup> WINNIFELD, Catalogue, No. 242. FRÖHNER, No. 120. CREUZER, *Ein altathenisches Gefäß (Archaeologie, III, Taf. 1)*. PANOFKA, *Vasenbilder*, Taf. III, 9 and 10. BRUNN, *Geschichte der griechischen Künstler*, II, p. 700. KLEIN, *Die griechische Vasen mit Meistersignaturen*, p. 134.

<sup>2</sup> Alabastron by Psiax and Hilinos, by Ernst von Stern; pub. by the University of Odessa, 1894. A synopsis, translated from the Russian, may be found in the *Archaeologische Anzeiger*, 1894, p. 180, with plate.

<sup>3</sup> Ht. 0.117 m., diam. 0.317 m. From the Candelori collection. The place where it was found is unknown. JAHN, *Vasens. zu München*, No. 1280.

on the other, is extremely rare.<sup>4</sup> Between the eyes and the handles are palmettes, two on each side. The kylix has been



FIGS. 76 AND 77.—ALABASTRON AT KARLSRUHE.

<sup>4</sup> I have only been able to find two other cases: (1) Collection of Altenburg, II, 6; inside black-figured Poseidon. Outside, A, eyes and nose. B, red-figured youth stretching his arm forward. (2) British Museum, E. 5. Inside, Red-figured stooping youth with halteres. Outside, A, Eyes and nose. B, Ephebos stooping to right. The nose in this case has been labelled "a post." Mr. Cecil Smith does not consider the object on our kylix a nose at all. I am aware that this fact is open to discussion, but in the absence of more definite evidence, prefer to remain by the common view.





broken into several pieces and mended again, with a few missing pieces restored.<sup>5</sup>

The central black-figured picture is that of a Seilenos<sup>6</sup> running rapidly to the right, while looking behind him (Fig. 78). In both hands he carries a wine-skin. He has a long, flowing horse's tail, horse's ears, and around his head a fillet bordered by little dots, evidently intended for an ivy wreath. Purple paint is used for the fillet, wine-skin, tail and mustache. The outlines (except that of the hair), as well as the various details, eyes, ears, hair, chest



FIG. 78.—SEILENOS. CENTRAL PICTURE OF KYLIX BY PSIAX.

and toes, are incised. The eyes are the common type of the cycle, seen from the front, and the pupil denoted by a disk.

The red-figured figure on the outside of the kylix is that of a warrior stooping to right, and nude save for a helmet and greaves (Fig. 79). He holds a shield (device three balls).<sup>7</sup> The

<sup>5</sup> Entire head of outside figure and the palmette to the left.

<sup>6</sup> For the head of the Seilenos see GERHARD, *Auserlesene Vasenbilder*, 41, 52 and 56. Also BULLE, *Die Silene in der archäologischen Kunst der Griechen*. Inaugural Dissertation, München, 1893.

<sup>7</sup> The device was evidently a circle of balls, but owing to the foreshortening of the shield only three could be indicated.

figure is the natural color of the clay, and is drawn in broad, careful lines. Purple paint is employed for the crest of the helmet and the device of the shield. The four eyes have purple pupils with enclosing circles of white.

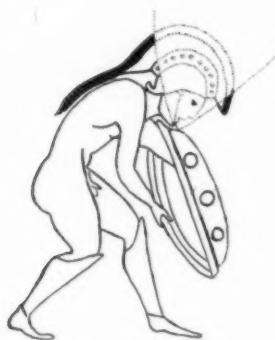


FIG. 79.—FIGURE OF WARRIOR,  
FROM KYLIX BY PSIAX.

too far from the centre to have contained it. Suffice it to say, that the rest of the signature (if it ever existed) is now lost.



FIG. 80.—SIGNATURE OF THE ARTIST PSIAX.

That any vase-painter should sign his work without the verb is a thing unknown in Greek ceramic art.<sup>8</sup> From the other two vases we find Psiax working in company with the potter Hilinus, but in this case we are under no necessity of looking for the latter's name, for we only know him from the two alabastra, and our vase is a kylix. Psiax's signature resembles very closely that on the other two vases, save in the employment of the three-barred sigma;<sup>9</sup> and being painted, not incised, as in the

<sup>8</sup> Several of the vases attributed to Euthymides (KLEIN, *op. cit.*, p. 195, Nos. 5 and 6) might be cited here as proof to the contrary, as these vases bear the name of Euthymides without the verb, but it has yet to be established beyond question that they really belong to that artist.

<sup>9</sup> The three-barred sigma occurs once in the name of Psiax on the Karlsruhe vase, and not at all on the Odessa vase. It is incised in the former, but whether the same

two alabastra; nor do we find ἔγραψε or ἔγραφε; and, as in this case Psiax is working alone, it is impossible to supply the missing verb. Its absence, however, need not trouble us much.

Von Stern (*op. cit.*) assigns to Psiax a date immediately prior to that of Euphranios, but this statement, though correct, needs some qualification. Had we only the two alabastra to judge from, which show a skill and freedom of drawing in advance of Pamphaios and equal in many respects to that of Epiktetos himself, we should be justified in regarding him as very nearly contemporaneous with the early period of Euphranios' work. But the discovery of this kylix makes it possible for us to date Psiax more exactly and to assign him a position in the early part of Epiktetos' cycle. In the first place, the form<sup>10</sup> of the kylix is the heavy and somewhat clumsy form used by all the artists of the later black-figured period and the early part of the Epiktetan cycle. The presence also of a black-figured central picture, with red-figured outside and eyes, is especially characteristic of this period. The palmettes<sup>11</sup> are of the early form, being a slight development of that used by Hermogenes, Tleson and their school, having the leaves still close together. The space under the handle is still left vacant and the palmettes turn away from it. Later the leaves became separated, and as the empty space under the handle was regarded as an eyesore, the stems of the palmettes branched downwards to meet in a design immediately below the handle. But as the love for filling the outside with figures increased, the palmette was abandoned entirely. The similarity of the palmettes on our vase and those on the alabastra may be noticed; the buds, however, on the Odessa vase are lacking here.

#### A comparison of the kylix in the Louvre by Nikosthenes

is true of the latter I cannot say. Such early instances of the three-barred *sigma* in Attic inscriptions are remarkable. I know of no case which is as early as this; and, were it not for the style, I should be inclined to assign the vases to a later date.

[See, however, the inscription cited by KIRCHHOFF, *Studien*<sup>4</sup>, p. 94, on a Hydria from Phaleron and the artist inscription from the Akropolis, 'Εφ. Αρχ. 1886, p. 81, No. 5. Cf. also KRETSCHMER, *Gr. Vaseninschriften*, p. 101.—Ed.]

<sup>10</sup>The foot is broad and hollow. The thin foot is only used during the later part of the cycle.

<sup>11</sup> WINTER, *Jahrbuch d. k. d. archaeologischen Instituts*, 1892, p. 106, fig. 2.

(Klein, *op. cit.*, p. 70, No. 73), and this one shows us the intimate connection between the two artists during Nikosthenes' latest period. To assign an approximate date to the activity of Psiax, since we know his proper place in the cycle, is not difficult. Hartwig<sup>12</sup> has assigned the beginning of Euphronios' activity to the beginning of the fifth century, and Furtwaengler<sup>13</sup> to the last decade of the previous century. Considering the relation of the Epiktetan cycle to Euphronios, as well as Psiax's position in the cycle and his relation to Nikosthenes, we shall not err greatly if we say that he was in full activity during the last two decades of the sixth century. Greater accuracy is, of course, impossible, for we cannot tell how long a period his activity covers. The two alabastra are of a slightly later date than the kylix, but how much later I do not feel able to state.

To establish a "style" for Psiax, in view of the fact that we have only six figures by him, three of which are either incomplete or restored, would be rather too daring. But though I do not consider the ground safe enough to warrant our attributing other similar vases to this master, still we may gather some interesting facts from his work. It must be said for Psiax that, though he is extremely conventional, he is not unoriginal, for on his three vases we find two motives, which, so far as I know, do not occur in Greek keramic art before this time—namely, the athlete pouring oil into his hand, on the Karlsruhe vase, and the Amazon with her bow hung over her elbow, on the Odessa alabaster. The former is by no means a common scene in vase-painting.<sup>14</sup> It occurs on two vases in Berlin.<sup>15</sup> Both these are of a later date, the krater being in the style of Euthymides and the kylix by Duris. I know of no instance on a black-figured vase. The type of the Amazon in Scythian garb<sup>16</sup> is common enough, and the arrow

<sup>12</sup> *Die griechischen Meisterschalen*, p. 1 ff.

<sup>13</sup> *Berl. Phil. Woch.*, 1894, p. 105 n., 141 n.

<sup>14</sup> BLOCH, *Roem. Mitth.*, 1892, p. 88.

<sup>15</sup> Krater, No. 2180 (Furtwängler). Pub. in *Archaeologische Zeitung*, 1879, Taf. 4.

Kylix, No. 2314. Pub. in GERHARD, *Trinkschalen und Gefäße*, Taf. 13.

<sup>16</sup> LOEWY, *Jahrb.*, 1888, p. 139, Taf. IV. Cf. Andokides kylix in Palermo, *Jahrb.*, 1889, Taf. 4. GERHARD, A. V. 197, 211 and 221.

testing motive also occurs,<sup>17</sup> but I have only been able to find one instance of carrying the bow over the elbow. It is a kylix by Kachrylion in the Louvre,<sup>18</sup> which, however, is later in style. Von Stern, however, is right in assuming that the warrior raises his helmet. A similar instance occurs on an amphora<sup>19</sup> in the British Museum, in the style of Euthymides. The warrior, however, does not necessarily raise his helmet to see the Amazon better.

The maenad on the Karlsruhe alabastron is a charming little figure but save for a curious fashion of treating the hair, in broad wavy lines (unlike anything of this period), there is little about her to attract our attention. Carrying the *krotala*<sup>20</sup> is a favorite motive for maenads. Psiax provided her with these as well as the *nebris*. It is a pity that most of the head is lost, for the figure is very cleverly done.

Turning to our kylix, the warrior on the outside is worth noticing, principally on account of his helmet. The scheme of a stooping warrior is a very common<sup>21</sup> one on many vases. The dotted lines on our plate show the restoration, which, as it now stands, is certainly wrong, for no helmet, such as the warrior wears, ever appears on any vase. Having carefully examined the size of the head, I feel quite sure that the helmet was of the Korinthian type, and drawn down so as to cover the whole face. Apart from the fact that the warrior on the Odessa vase wears a Korinthian helmet, which is the usual type at this time, we can find the closed helmet on many vases.<sup>22</sup> The helmet, as restored,

<sup>17</sup> Munich, 1229. Von Stern, I think has interpreted the figure wrongly. "Die Amazone scheint im Begriff, noch im Fliehen rückwärts gewendet, auf den verfolgenden Gegner einen Schuss abzugeben." Aside from the question whether any connection exists between the warrior and the Amazon, which is extremely doubtful, the latter is clearly testing her arrow, not shooting.

<sup>18</sup> HARTWIG, *Meisterschalen*, Taf. II, 2.

<sup>19</sup> E., 255.

<sup>20</sup> ROSCHER's *Lexikon*, 2258 f.; cf. GERHARD, A. V. 172, 173; *Arch. Zeit.*, 1883-Taf. 15; *Mon. dell' Inst.* XI, Taf. 50.

<sup>21</sup> Cf. (1) kylix by Exekias, Munich, 338. Pub. in *Wiener Vorlegeblätter*, 1888-89, VII, 1, and GERHARD, A. V. 49. (2) SAMMLUNG SABOUROFF, I, Taf. 53. (3) Kylix by Kachrylion in Palermo; HARTWIG, *Meisterschalen*, Taf. I. (4) Hydria, style of Euthymides in Louvre. Room G., A, 41.

<sup>22</sup> Cf. GERHARD, A. V. 84, 85, 49 and 221.

provides the warrior with a band passing under the chin. It is probable, however, that the lower line of what appears to be his chin is the lower edge of the helmet (closed), and the line which has been continued in the restoration as a band reaching to his ear, is the outer edge of the lower end of the helmet. Restored as a Korinthian helmet, it fills the gap perfectly. A glance at the stooping figure on the Exekias kylix (see above, note 21) will show how the figure looked. Instances of foreshortening similar to that of the shield on our vase may be found in plenty in the *Auserlesene Vasenbilder*.

Finally, we must consider the Seilenos on the inside of the kylix. We find the motive of a Seilenos carrying a skin was used frequently by the painters of black-figured vases.<sup>23</sup> We find very nearly an exact duplicate of the figure under consideration on a red-figured kylix by Epiktetos.<sup>24</sup> Though our Seilenos is probably earlier than the Berlin kylix, we are not justified in crediting the invention of this motive to Psiax. We know Epiktetos was a far more original worker than Psiax, and in a case of doubt as to which one the invention of this motive should be ascribed, there should be no hesitation in giving it to the former. Save for a certain delicacy in the incising of the lines, our Seilenos has little to distinguish him from a hundred others. He is simply the type, repeated with monotonous regularity, of legs drawn in profile, body *de face*, and head turned in' the direction opposite to that in which the figure moves.

Our summing up need not be derogatory to Psiax in any way. As I have shown, his originality is not great, but his conventionality was a common fault of the time. Considering the time in which he lived, that probably only some twenty years had elapsed since the introduction of red-figured vase painting, we find him handling his material with a surprising facility. He seems to have been a careful student of nature, for three of his figures, the athlete and the two warriors, must have been common sights of his time, and he has succeeded in reproducing them fairly well. We have not enough of his work to trace his progress, but such

<sup>23</sup> Cf. GERHARD, A. V. 38, 286 and 317-18<sup>1</sup>. In the two former cases the skin is carried over the shoulder and in the last under the arm.

<sup>24</sup> Berlin, No. 2262. A. V. 272.

as we have raises him from a purely inferior position to one in which he may fairly compete with many masters of the cycle to which he belonged.

In conclusion, I wish to express my thanks to Professor Furtwaengler for kindly allowing me to publish this vase, as well as for his suggestions; to Mr. Cecil Smith, of the British Museum, for reading this paper, and for the valuable criticisms he has given me; and to Dr. E. Wagner, of Karlsruhe, and Professor von Stern, of the University of Odessa, the former for the photographs of the Karlsruhe vase, and the latter for the copy of his article and the excellent drawing of the Odessa vase therein contained. Such kindness has gone far to make my task an easier one.

JOSEPH CLARK HOPPIN.

Munich, June 20, 1895.

## REVIEWS AND NOTICES OF BOOKS.

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W. M. FLINDERS PETRIE. *Egyptian Decorative Art*. A Course of Lectures Delivered at the Royal Institution. 8vo., pp. viii-128. G. P. Putnam's Sons. 1895.

This little volume is a valuable contribution to the history of decorative art. It is limited, as indicated by the title, to Egyptian decorative art; but inasmuch as the decorative types of Greece and Rome and of their successors may be traced in great measure to those of Egypt, the volume has more than a limited interest. The subject is treated under the general headings: Geometrical Decoration, Natural Decoration, Structural Decoration and Symbolical Decoration; within these lines there are many enlightening statements in regard to the history and development of various decorative motives. The two earlier chapters are longer than the others. The development of the spiral motive, from its simple forms upon early scarabs to the most complicated networks upon Egyptian ceilings, is treated with great insight. The fret patterns are shown to be modifications of corresponding spirals due to the influence of weaving. Under Natural Decoration are included feather patterns, one form of which is the so-called scale pattern, and the many forms derived from Egyptian flora. Mr. Petrie adopts the usual assumption that the papyrus figures largely in Egyptian decorative art, but fails to make clear that such is the case. Under Structural Decoration, he offers an explanation for the somewhat puzzling lanceolate leaves which figure upon almost every Egyptian cornice. These he refers to palm branches, which were frequently left projecting from the top of wicker fences. These lectures are amply illustrated by two hundred and twenty figured designs, in which the colors are indicated by means of the ordinary heraldic signs. It is unfortunate that, on the page entitled Abbreviations, the symbol for yellow is given incorrectly. On the same page is misspelled the name of Schuchhart, an abbreviation for which is given as Schuck. There are several irregularities of spelling, such as Gizeh and Ghizeh, Tahutmes and Tahutimes. Amenhotep appears once as Amenhetop.

A. M.

WILLIAM DOERPFLD. *Troja, 1893. Bericht über die im Jahre 1893 in Troja veranstalteten Ausgrabungen.* 8vo., pp. 140, 2 pl. F. A. Brockhaus, Leipzig, 1894.

This little volume gives an account of the excavations made at Hisarlik in 1893, in continuation of the excavations made by the late Dr. Schliemann. The last excavations of Schliemann upon the site of ancient Troy, made in 1890, did much to bring to light the ruins of what is now called City III. His report has been translated into English, and is found as an appendix to Schuchhardt's *Schliemann's Excavations*. Through the kind assistance of Mrs. Schliemann, Dr. Doerpfeld was enabled in 1893 to continue the excavations. The work of that year had the important result of ascertaining that City VI counting from the lowermost was Mykenaeian in character and that the remains of this city lie wholly outside of the walls of what had been previously described as the Pergamos of Troy. The Mykenaeian remains which lay within the walls of City III Dr. Doerpfeld believes to have been cleared away in the rebuilding by the Romans. The Mykenaeian character of City VI he believes fully established by architectural evidence and by the discovery of pottery of Mykenaeian style. The surrounding wall enclosed a larger space than that of the preceding settlements, was polygonal in plan and had rebates at the angles—a peculiarity which has been discovered also in the Mykenaeian ruins upon the island of Gha. The buildings which he brought to light consist of several *megara*. One of these was larger than the *megara* at Tiryns and Mykenai. Another having a row of columns through its centre he describes as a temple from its evident analogy to the temple, described by Koldewey, at Neandreia. This identification, if true, is of considerable importance since it is the first temple of the Mykenaeian period yet discovered. City VI at Troy holds an important place in the history of Mykenaeian architecture, since its buildings were wholly of stone and of better workmanship than similar constructions at Tiryns and Mykenai. The number of superposed fortresses or settlements have now been determined to be at least nine, which Doerpfeld describes in the following summary: I. Lowest primitive settlement. Walls made of small broken stones bonded with clay. Primitive finds. Period estimated from 3000–2500 B. C. II. Prehistoric fortress with strong walls of defence and large brick dwellings, three times destroyed and rebuilt. Monochrome pottery. Many objects of bronze, silver and clay. Probable period 2500–2000 B. C. III, IV, V. Three village-like, prehistoric settlements above the ruins of burned fortress II. Houses of small stones and brick. Early Trojan pottery. Period about 2000–1500 B. C. VI. Fortress of Mykenaeian period, strong city

walls with a large tower and stately houses of well wrought stone, the Pergamos of Homer's Troy. Developed monochrome Trojan pottery together with imported Mykenaeian vases. Period about 1500-1000 B. C. VII, VIII. Village settlements of early and late Greek times, two separate layers of plain stone houses above the ruins of City VI. Local monochrome pottery and almost every variety of Greek ceramics. Period 1000 B. C. to the Christian era. IX. Akropolis of the Roman city Ilion with the celebrated shrine of Athene and magnificent marble buildings. Roman pottery and other objects and marble inscriptions. Period from the beginning of the Christian era to 500 A. D.

The new discoveries of pottery and the inscriptions are published and briefly described by Dr. Alfred Brueckner. A. M.

PAUL GIRARD: *de l' Expression des Masques dans les Drames d' Eschyle.* Reprinted from the *Revue des Études grecques*, 1894 and 1895.

The whole question of the character of the masks worn by actors in the classical period of the Greek drama is involved in obscurity. The notices of Pollux, Suidas, and other late writers are of extremely doubtful value for the age of Aischylos and Aristophanes. Our positive knowledge for this period amounts to very little, much less than most writers on scenic antiquities have been willing to acknowledge. Judging from the universal use of masks in late Greek tragedy and comedy, we should have the right to assume their use by Aischylos, even if Horace had not recorded the tradition which attributed their invention to him. Furthermore we have no reason to discredit the story that the actors in the rude early comedy smeared wine-lees on their faces to effect a disguise. From this to a simple, perhaps stained, linen mask, which is attested for the latter part of the fifth century by a fragment of the comic poet Plato (*ὅθινον πρόσωπον*) is an easy step. Aristotle did not know who took this step in comedy. The earliest reference to the tragic mask seems to be Arist. *Thesm.* 258. Euripides is getting from Agathon a tragic costume in which to dress his *κηδεστής*. In answer to his request for a head-dress Agathon replies: *ἥδι μέν οὖν κεφαλὴ περίθετος ἢ γὰ νίκτωρ φορῶ*, with these words offering him a sort of night-cap. If this article was not a complete mask for the face, at any rate it was a sufficient disguise for the man who was to masquerade as a woman. Of about the same date is the reference to a *περίθετον πρόσωπον* in the comic poet Aristomenes. Aristotle refers to both tragic and comic masks but gives no information about their structure and appearance. We are justified in believing the statement of Platonius that the masks of the old comedy were so made as to suggest, often in caricature of course, the features of the person repre-

sented. This is in accordance with the nature of the old comedy, and is distinctly to be inferred from Arist. *Eq.* 230 ff. Probably not until late in the fourth century were portrait masks displaced altogether by the typical masks catalogued by Pollux. In tragedy the more familiar figures of mythology may have received a similar conventional treatment as early as Sophokles.

So much we may claim to know on good authority about the masks used in the classical drama. But as regards the details of their structure, the expression given to them by the *σκευωποιός*, and the extent to which they admitted, on the part of the actor who wore them, of the play of feature which to us moderns is so essential to an artistic dramatic performance, our knowledge is seriously circumscribed by the fact that all our information is derived from very late writers and works of art. It is manifestly unmethodic to accept without question Lucian's descriptions as correct for the tragedy of six centuries before. Such masks, and those found in late wall-paintings, vase painting, statuettes and the like, may be regarded as direct descendants of those of the earlier period. In fact it seems probable that the paintings from Pompeii give evidence for the usage of the Alexandrian period. And yet we cannot know what changes took place in the make-up of masks during the long period of evolution in all things theatrical that extends from Euripides to Menander, and then to Lucian. To gain even a provisional idea of the tragic mask of the fifth century, we must have recourse to the dramas themselves, though the evidence there found must be employed with extreme caution for purposes of reconstruction, although it may prove valuable to correct and control the data gained from later sources.

M. Girard, in the interesting series of articles under consideration, has undertaken to throw light on this difficult and delicate question. He has prefixed to the analysis of the plays of Aischylos two preliminary studies: 1) *les jeux de physionomie dans la poésie grecque avant Eschyle*, and 2) *les jeux de physionomie dans la sculpture et dans la peinture jusqu'au temps d'Eschyle*. The results obtained from these careful and discriminating studies are in brief as follows: The various expressions of the human countenance as mirroring the emotions of the soul were well understood by the Greeks at a very early period. The epic and lyric poets accurately and skilfully describe not only the simple emotions, but also the more complex, even in their more delicate shades, by reference to their effect on the features. The slow progress of art in the same direction forms a marked contrast. Early sculpture oftentimes labored under the constraint of convention, but even its attempts to impart lifelikeness resulted in failure; witness the "archaic smile." Portrait sculpture was hardly successful before the

fourth century. Painting, however, was more precocious in this respect than sculpture. Polygnotos succeeded in some degree in faithfully rendering the traits of the physiognomy. The best evidence is found in vase-painting, in which the eyes, brows, mouth, and the main lines of the face received intelligent treatment before the time of Aischylos. Special aptitude for the portrayal of foreign types and of monsters was early shown. But at best art was far behind literature in the power of depicting the human face in its various moods.

M. Girard finds in Aischylos still greater knowledge of the meaning of facial expressions than was shown by his predecessors. To a limited extent the expression of the mask may be derived from the text. For example the mask of the Oceanides expressed sadness, that of the chorus in the Septem terror, that of the chorus in the Choephoroe was ridged with bloody furrows, etc. On the other hand the many shades of expression could not be rendered by the mask, especially changes of expression during the course of the action, except where a change of mask was practicable. In general the face was imprisoned in a rigid covering which gave one expression only, unchanged by the emotions which affected the character. The result was a monotony, an unnatural stiffness, that must have been depressing even to an imaginative Athenian audience, thoroughly accustomed to the unwieldy conventions of the stage. This would be especially repugnant to our feelings in the cases which Girard collects, where the character enters wearing at the very beginning an expression which is appropriate only to a situation which occurs during the progress of the performance. Yet he accepts cheerfully what seems to be a necessity, finding a partial explanation of the strange custom in the familiarity of the Athenians with the stationary figures of unchanging expression in contemporary wall-paintings. In short M. Girard's conception of the masks of Aischylos differs from that of Müller, Arnold, and others practically in this alone—that he presupposes somewhat less skill on the part of the artist who painted them.

It is to be regretted that the author of this valuable paper proceeded with an excess of caution due, perhaps, to a failure rightly to estimate the value of the late evidence on the structure of tragic masks for the reconstruction of the masks of Aischylos. The majority of the references in late literature, Greek and Roman, cannot be used at all. Pollux describes, in addition to the masks of his own day, only those which he found in his sources, mainly Juba of Mauritania, who drew upon the work of Aristophanes of Byzantium *περὶ προσώπων*, on whom depend most of the scattered notices in the scholia. As a matter of fact very few of the tragic masks catalogued by Pollux can be identified with the tragic characters of the fifth century, excepting the

*ἐκσκευα πρόσωπα*, which would be liable to little change. In view of these facts the force of the author's observations leads distinctly to the conclusion that the early masks allowed much greater freedom to the actor's face than those of a later period. The coloring of the face would lead naturally to the employment of a wig extending down to the eyes. With the addition of a beard the face would still be left free. With a mask of this kind any character could be impersonated, without loss of the facial expression essential to real acting. With the introduction of the typical characters of the new comedy masks which covered the whole face may have come into use, and the custom may have affected tragedy also,<sup>1</sup> which was no longer in a position to resist harmful innovations. For the professional class of actors, who took both comic and tragic rôles, this would have been a great convenience, and may be ascribed to their influence. A similar change took place at Rome in the first century. In his early days, as Cicero tells us, Roscius played without a mask, and, after he had yielded to the new custom, which recommended itself to him on account of his imperfect eyes, certain of the older generation could not reconcile themselves to his wearing it. It seems to me, therefore, on the strength of these general considerations, quite conceivable that the tragic mask of the fifth century did not always cover the whole face. I do no more violence to the tradition than does M. Girard when he rejects the *ōyxos* for the time of Aischylos. Of these considerations the most weighty are furnished by M. Girard himself, and admit of strong reinforcement from the plays of Sophokles and Euripides. Theodor Mommsen has in fact pointed out that the realistic tendencies of the last named poet should logically have led to the abandonment of the mask altogether.

In support of this belief, to which M. Girard has led me, I may be permitted to adduce a few further arguments. The burlesque tragic mask in the passage from Aristophanes above quoted, the earliest reference we have, did not cover the whole face. Such half-masks, which left the lower part of the face free, are found depicted in ancient art (*cf.* Wieseler, *Theatergebäude und Denkmäler*, Taf. vi, 4, x, 1), and may well be reminiscences of an earlier custom. Furthermore the tragic actor of the classical period was able to express with the greatest art the emotions suitable to his part, if we are to believe the story told by Gellius of the famous actor Polos, the instructor of Demosthenes. Polos was playing the part of Elektra in the play of Sophokles. When he came to the scene in which Elektra takes the urn supposed to con-

<sup>1</sup> One of the earliest representations of the tragic mask in art, a relief from Peiraeus, is of the full-faced kind. Robert thinks the work is of the fourth century, though the inscription is much later. See *Ath. Mitth.*, 1882.

tain the ashes of her brother, Polos took in his hands the urn that contained the remains of his own son who had recently died, and acted the scene *non simulacris neque incitumentis, sed luctu atque lamentis ueris et spirantibus*. It is unnecessary to say that he could not have had his face enveloped in the rigid mask of later times.

M. Girard's article is deserving of careful study by all who are interested in ancient art and the classical drama. It is full of interesting observations and discussions which space does not permit to report severally. I may mention, however, as especially interesting to students of the drama, the classification of the types of masks in Aischylos, the remarks on the close relationship between Aischylos and the stage-drama, on the chevelure of the characters of Aischylos, and his explanation of the origin and purpose of the *ōyxos*, which he thinks was devised to counteract the flattening effect of the strong light falling upon the heads of the actors, especially from the point of view of the spectators who occupied the upper rows. It may be remarked that this is another argument against an elevated stage; for there would have been much less need of the *ōyxos* for this purpose if the actors occupied the top of the proscenium than if they moved on the level of the orchestra.

EDWARD CAPPS.

F. L. VAN CLEEF. *Index Antiphonteus*. (No. v of Cornell Studies in Classical Philology.) 8vo., pp. vi-173. Published for the University by Ginn & Co., Boston, 1895.

Indexes of the classical writers, complete and trustworthy, which shall present every word in its every occurrence, are invaluable to classical scholars. Studies in syntax, diction, and style are thus greatly facilitated. The investigator is at once spared much labor, and his inductions are based on a complete survey of the facts. Indexes of this thorough-going order are comparatively recent,—von Essen's Thucydides 1887; Paulsen, Hesiod 1890; Gehring, Homer 1891; Preuss, Demosthenes 1892.

This Index to Antiphon has several admirable features. It is absolutely complete, where Preuss leaves a dozen words untouched and other articles imperfect, and it goes much further than its predecessors in classifying uses and constructions. More noteworthy still, the work is practically a concordance—enough of the context is quoted to show at a glance meaning and construction without turning to the text. Numerals at the end of each article and subdivision give the statistical summation. In many cases (pronouns, conjunctions, particles) a second and third tabulation is added to show position of the word in the sentence, or its relation to other words in set phrases. Nothing so thorough has yet been attempted. The text is that of

Blass in the easily accessible Teubner series. Freedom from errors has been secured by the doubled labor of verifying every reference from the printed proofs.

The author announces his intention of proceeding with the other unindexed orators of the Canon. Praise is due the University, which makes possible the publication of works like this, in which no publisher can expect to find profit. Every fresh addition in this line advances the study of the development of syntax and style and prepares the way for the final Greek lexicon. The author will have no mean reward for his patient toil (no tyro can do this work, mechanical as it might seem) in its immediate appreciation by scholars everywhere, as well as in the realization that few works in the classical sphere are so sure of abiding a permanent treasure. S. R. W.

W. M. RAMSAY. *The Cities and Bishoprics of Phrygia*; being an essay of the local history of Phrygia from the earliest times to the Turkish Conquest. Vol. I. The Lycos Valley and South-western Phrygia. 8vo., pp. xxii—352. \$6.00. Oxford, Clarendon Press. New York, Macmillan & Co. 1895.

Prof. Ramsay has again laid students of antiquity under obligation to him by the researches into the geography and history of Asia Minor which are contained in this work. The present volume, the first of a series on the Cities and Bishoprics of Phrygia, is confined to the valley of the Lycos and South-western Phrygia; but the material collected, even from this limited area, is so large and of such varied interest that it was well to publish it by itself. Phrygian history moreover is not a unit. At different periods the territory was differently divided. Its parts were often politically separated. Its chief cities were quite distinct in origin and often in their customs. Hence the historian of Phrygia must necessarily present us with a series of studies, largely independent of one another; so that this volume does not suffer from being issued alone but has value entirely apart from that of the rest of the series.

There are but few scholars competent to criticise in detail the results at which Prof. Ramsay has arrived in the field which he has made peculiarly his own. His book is rather one out of which other histories will be made. Some of his minor statements will no doubt be contested by other experts. Some of them indeed are put forward tentatively by the author. But his main facts and inferences are uncontested and every scholar, who is interested in the history of Western Asia, will be grateful for the exact descriptions, the large

number of minute *data*, the many inscriptions which Prof. Ramsay has provided for his consideration and use.

The volume begins with a sketch of the topography of the region under review and a brief outline of its political and religious history from the earliest period,—when the invading Phrygians from the North met and mingled with the obscure 'Hittites' on this territory,—on through the successive domination of Oriental, Greek, Roman, Byzantine and Tukish powers. The land was always a battle-ground of opposing systems and often of opposing armies. Hence the paucity of its remains. Hence too the remarkable differences which the cities of this region maintained, side by side with the blending of divergent customs and ideas. After the introductory sketch, there follow studies of the separate cities or groups of cities, giving all that is known of the origin, situation, religion, social and political regulations of each; each chapter being also accompanied by a collection of the extant inscriptions and a list of the bishops, so far as recoverable, of the city or district under review. The chief places thus described are Laodiceia, Hierapolis and Colossai. The historic importance of these makes the facts collected about them of unusual interest. Some of the smaller cities, however, supply equally valuable material. In such a large collection of diverse information, each reader will be attracted by those facts which pertain to matters in which he is specially interested, and his valuation of the book will be apt to depend on his particular point of view. Without meaning to slight the other features of the work, we have noted the information given as to the political officers of the Asian municipalities. The descriptions which bear on this are mainly confirmatory of facts already known, but supply new and interesting proofs. Those of Laodiceia and Hierapolis are specially full and instructive. The religious ideas of the people are also noteworthy. Of course there was a blending of these, first of the Phrygian with the older Lydian and then of both with the ideas of the Graeco-Roman world. Yet the original types frequently persisted. In Hierapolis the Lydian held its place with its emphasis upon the female conception of deity and its consequent tendency to extreme immorality; in Colossai, the Phrygian, with its emphasis on the male element in deity; while in Laodiceia and Tripolis the characteristic features were Greek. Ramsay remarks of the Lydian cultus (p. 96) that its ritual, not being in accord with the facts of life or with the integrity of the family and of society, the work readily yielded to the progress of early Christianity, since the better educated portion of the people felt the need of a more natural and purer religion. Equally instructive is the light thrown by the inscriptions on burial customs. Many of the inscriptions are from tombs, and express the intense

desire of the departed that his sepulchre should not be violated. The Phrygian tombs were conceived to be temples and the dead to have either returned to God or to have become themselves deified. There is a notable absence however from the inscriptions of statements concerning the nature of the future life. The volume contains a map of S. W. Phrygia, but none of Phrygia as a whole. The index is doubtless to appear at the close of the whole work, but one for the separate volume also would be an aid to future students.

GEORGE T. PURVES.

OTTO WASER. *Skylla und Charybdis in der Literatur und Kunst der Griechen und Römer.* 1894, 8vo., pp. 147. F. Schulthess, Zürich.

The author of this monograph has collected with great care and patience the available information concerning Skylla and Charybdis. As Skylla is by far the more interesting person—for Charybdis hardly arrives at the dignity of personality at all—the greater part of the book is devoted to her. The name Skylla, as also Charybdis, is derived from a "Semitic" source, *i. e.*, from the Phenicians, who were the teachers of the Greeks concerning the sea and its dangers. They sailed about Sicily and gave the names of Skylla and Charybdis to the dangerous points of the straits of Messina. So far Waser accepts the conclusions of other scholars, adding no new facts in defence of those conclusions. In her essence, Skylla is the personification of the sea and its dangers. This is shown by her genealogy. In the *Odyssey*, xii, 124, her mother is called *Kparauis*, but this is a mere epithet of Hekate (Ap. Rhod. iv. 828 f.). Other genealogies are discussed, but the conclusion is reached that Hekate-Kratais and Phorkys were the real parents of Skylla. Her relations to Hekate, Gorgo, and Glaukos are discussed at length, showing how she is at once a personification of the sea and a demon of death. Nearly all the so-called representations of Glaukos with Skylla are doubted or rejected. In some cases not Glaukos but Triton is represented. That the Skylla of Megara is confused with the terrible demon Skylla by late poets is mentioned, and the discussion of Skylla and Charybdis in literature closes with a series of notes or remarks on the passages in classical and patristic literature in which they are referred to.

In the course of his discussion of Skylla and Charybdis in art, Waser comes to the satisfactory conclusion that Charybdis does not appear in art at all. Skylla, on the other hand, is represented many times and in different ways. Most frequently she has the head and trunk of a young woman, from about her waist spring the bodies, forelegs, and heads of beasts, and she ends in a fish's tail, or later in two such

tails. The number of beasts varies from two to eight, and their character is not always the same. Sometimes they partake of lupine or equine nature, but they are usually dogs, either two or three in number. Nearly or quite all Etruscan figures which have been called *Skylla* are found to represent no person of Greek mythology, but an Etruscan demon. An enumeration of coin types and gems representing *Skylla* is followed by a brief treatment of paintings and a discussion of fragments of a group of statuary. Parts of several replicas of this group exist. In addition to those mentioned by Farnell in the *Journ. of Hell. Stud.*, 1891, p. 54 ff. (who gives references to earlier literature), fragments in the basement of the British Museum are discussed (*cf. Arch. Anz.*, 1866, p. 203). The group represented *Skylla* girt with sea-dogs brandishing in her right hand an oar, while her left seized a bearded man by the hair. Each of the dogs had seized one of the companions of Odysseus whose ship was indicated by a prow at the right of the group. The group existed in a bronze copy in the hippodrome at Constantinople if epigrams in the anthology can be trusted, but other replicas were numerous, for Themistios (*περὶ Φιλίας*, p. 279 Dind.) speaks of seeing the statue of *Skylla* in many places. In this group *Skylla* did not end in fishy tails, but her lower parts appeared to be hidden in sea weed. In style the group was related to the Pergamene reliefs and the Laocoön group. An inscription found in Bargylia in Caria together with the fragments of the *Skylla* group in the British Museum bears the name of *Μέλας Ἐρμαίσκον*, and a Melas is known from an inscription in Thebes (Loewy, *Inscr. gr. Bildh.* No. 148) dated between 371 and 240 n. c. As this Melas was not a Theban, Waser suggests that he may have been identical with the Melas of the Bargylia inscription, and perhaps the *Skylla* group was his work. But all that can be said about the style of the group points so strongly to the second century n. c., that this identification is highly improbable. The monograph closes with a catalogue of representations of *Skylla*. Thirty vases, one lamp, twelve other reliefs, three figures in the round (one repeated three times on a tripod), and one mosaic are described. From this catalogue all representations discussed in the body of the work are excluded. This is unfortunate, as a complete catalogue would be convenient. The monograph can be recommended as a careful and, apparently at least, complete collection of material, in the discussion of which the author shows both learning and good sense. Not much that is new is offered, nor is there much originality of speculation, but the subject is more exhaustively treated here than anywhere else, so far as I know, and the conclusions reached are in almost every instance perfectly sound.

HAROLD N. FOWLER.

SALOMON REINACH.—*Pierres Gravées des Collections Marlborough et d'Orléans, des Recueils d'Eckhel, Gori, Lévesque de Gravelle, Mariette, Millin, Stosch, réunies et rééditées avec un Texte Nouveau.* 4<sup>me</sup>, pp. xv, 195; plates, 137.

This is the fourth volume of the important series published by M. Reinach, entitled *Bibliothèque des Monuments Figurés Grecs et Romains*. The aim of this series is to re-edit in handy shape, large and important archaeological publications and to bring them within the reach of the ordinary scholar's purse. In many cases the illustrations of monuments are of great value, while the text is now antiquated. The text of such volumes is therefore not reproduced, but instead of it brief, explanatory notes and full bibliographical references. The first of these volumes rendered more accessible the plates of Philippe Le Bas' *Voyage Archéologique*. The second volume put before scholars the illustrations of ancient vases by Millin and by Millingen. The third re-edited the antiquities of the Cimmerian Bosphorus. The practical character of the present volume may be seen from the fact that the eight books, which form the series from which the illustrations are taken, were published in thirteen volumes, eight of which are in folio. They were distributed over 1113 plates and could not be secured for less than 1000 francs. Two at least of the volumes are now quite rare. The notes preceding the plates indicate the dimensions of the engraved gems, their material and subjects and present bibliographical references and a summary and critical estimate of the books which constitute the source of the present volume. This work exhibits the bibliographical learning and skill in interpretation, for which M. Reinach is famous and enjoys a well-earned reputation. The plates contain reproductions of 2150 engraved gems.

A. M.

WALTER BESANT. *Thirty Years Work in the Holy Land* (1865–1895). 8vo., pp. 256. Macmillan & Co. 1895. Price, \$1.50.

This little volume is a record and summary of the English Palestine Exploration Fund. It is intended to convey information to the general public, who have not the leisure to follow the periodical and large publications of the society. Here they may find a brief account of the foundation of the society, of its first expedition, of the excavations at Jerusalem, of the surveys of Western and Eastern Palestine, and of the monuments of the country. Such a record prepared in 1886 had a wide circulation. The present volume is a new and revised edition and comprises some account of the work of the last eight years.

A. M.

JAMES L. BOWES. *Notes on Shippo. A Sequel to Japanese Enamels.*  
Large 8vo., pp. xii-109. Kegan Paul, Trench, Trübner & Co.,  
Paternoster House, Charing Cross Road, London, 1895.

This charmingly printed little volume forms a sequel to the author's *Japanese Enamels* published in 1884. After giving a resumé of that volume he proceeds to give additional historical material based upon original traditions and records. The term *Shippo* is used to designate the Seven Precious Things, namely, gold, silver, emerald, coral, agate, crystal and pearl, but is used in a wider sense for polychromatic enamels in general. The earliest example of *Shippo* in Japan is a mirror said to have belonged to Emperor Shomu, whose reign commenced 724 A. D. Although the evidence for the date of this mirror is not conclusive it is admitted by Professor Kurokawa, who compiled the official work known as *Kogei Shirio*, and by other authorities to be the earliest known example of Japanese *Shippo*. The mirror is still preserved in the Imperial Treasure House at Nara and students of Japanese art will be grateful to Mr. Bowes for the excellent reproduction of it here given. The second object described and figured is the *Origoto* of Chomei, a Japanese harp referred somewhat doubtfully to the second half of the XII century. From the XV and XVI centuries to modern times, *Shippo* has been produced with occasional periods of revival or decadence. In spite of the various local traditions that this art was of foreign origin, Mr. Bowes holds to its continuous Japanese character and to the finer quality of the earlier as compared with modern work, which is made largely for export. As an appendix he adds notes upon glass making, on forms and uses of enamel works, on signatures and other marks and a careful study of the works of the Hirata family.

A. M.

## ARCHEOLOGICAL NEWS.

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## ASIA.

### BABYLONIA.

ON THE BABYLONIAN ORIGIN OF EGYPTIAN HIEROGLYPHICS.—At the last meeting of the International Congress of Orientalists in London, Prof. Hommel's paper on the Babylonian origin of Egyptian hieroglyphics, and of Egyptian civilization in general, excited much attention. In a work which he has in preparation, Prof. Hommel claims that Sumerian represents the oldest language of the world, and has a close relationship with Turco-Tartaric languages on the one side and with Aryan languages on the other. The derivations proposed by him of some of the Aryan names of domestic animals, such as "horse," "donkey," "mule," "goose," "cow," and "sheep," will surprise philologists.—*Biblia*, Nov.

PUBLICATION OF BABYLONIAN AND ASSYRIAN TEXTS.—Prof. J. A. Craig, of the University of Michigan, will shortly complete a series of Assyrian and Babylonian religious texts, being chiefly hymns, prayers, oracles, etc., Kouyunjik Collections in the British Museum. The first part of the work will contain, on eighty-three autographed pages, the cuneiform texts, together with a preface and a table of contents. Vol. II, which will follow in the course of a year, will supply a full transliteration, English translation, a short commentary and glossary; additional texts will also be appended. Dr. Craig's work will be heartily welcomed by all those who, unable to find time to refer to the cuneiform originals, wish to make themselves acquainted with the

religious system of the Babylonians, the value of which for the Bible student is now undisputed.—*Biblia*, Nov.

**BABYLONIAN ARCHAEOLOGY.**—In the annual report of the Société Asiatique (*Journ. Asiatique*, T. vi, p. 156), the secretary sums up the work of the last two years, in which he notices the expedition of de Sarzec and the articles of Heuzey based upon the discoveries; also the four hundred and seventy tablets discovered by Scheil at Sippara. Notice is also taken of the articles by Oppert in the *Zeitschrift für Assyriologie*, based upon the discoveries of the University of Pennsylvania expedition to Babylonia. One of these concerns an inscription published by Hilprecht, which fixes at six hundred and ninety-six years the interval which separated Gulkisar from Nebuchadnezzar, thus affording the means of controlling and confirming the list of kings of the second and third dynasties. Oppert also writes of another inscription, published by Hilprecht, as the most ancient Semitic inscription hitherto known. It dates probably more than four thousand years b. c. The author of it was Bengani-sar-iris, King of Akkad. This name, which cannot be read with absolute certainty, cannot be identified with Sargon I. on palaeographic grounds; it seems to be earlier than the time of Sargon.

**THE CELESTIAL SPHERE OF THE CHALDAEO-ASSYRIANS.**—Recent studies upon the age of the Rig Veda have brought into prominence the early character of the astronomical notions of the Hindus. This leads us to consider again the celestial sphere of the Chaldaeo-Assyrians and of the dates to be assigned to the signs of the zodiac. To this people is due the determinations of the twelve zodiacal constellations and of the signs by which they are known, with the exception only of the Scales.

**THE BULL.**—A Chinese document, it is said, records the observation of the star  $\eta$  of the Pleiades, as marking the spring equinox of the year 2357 b. c. As a matter of fact, it had the same right ascension as the point of the spring equinox of the year 2161 or 2170 b. c. This has been made the point of departure for the exaggerated calculations of Piazzi Smyth and Haliburton. The Romans, as we see from Virgil, regarded the bull as the first of the zodiacal constellations. The Romans' belief was but an echo of the ancient Chaldaean zodiac. This symbol, therefore, belongs to the third or possibly fourth millennium.

**THE LION**—As the Bull coincided with the point of the spring equinox, so the Lion coincided with the summer solstice. The lion appears containing the point of the summer solstice upon one of the two zodiacs of Denderah, which, however, dates only from Roman times. The first original of this Egyptian copy, in making the sum-

mer solstice coincide with the annual passage of the sun in the sign of the Lion, carries us back to a condition of the heavens which existed five or six thousand years from the present day. The zodiac, therefore, dates from that time.

**VIRGIN.**—In Egypt also, at Esneh, a planisphere represents the solstice point as placed, not in the sign of the Lion as at Denderah, but in the following constellation, that of the Virgin. The same thing occurs in a zodiac upon the ceiling of a pagoda near Cape Comorin, in South Hindustan. About six thousand years ago the summer solstice took place when the sun passed in the sign of the Virgin; this brings us back to the same date for the origin of the zodiac.

**AQUARIUS.**—The Chaldaeo-Assyrians connect with this symbol the memory of the deluge recorded in one of the tablets of the epic of Nimrod (Izdubar). In the year 2795 b. c. occurred the upper passage of Aquarius toward the meridian. This conjecture has no great value, but may lead to more fruitful discoveries. Upon a Babylonian cylinder Aquarius is represented in winter costume, from which we may at least learn that this sign is as old as Chaldaeo-Assyrian civilization.

**SIRIUS.**—Leaving the zodiacs, we turn our attention to the remainder of the celestial sphere. Sirius, the  $\alpha$  of the constellations of the Great Dog, and the most brilliant of the fixed stars, played, under the name Sothis, an important role in the astronomical observations of the subjects of the Pharaohs. Its rising announced to the Egyptians the annual inundation of the Nile. The great cycle of the Chaldaeo-Assyrians, consisting of 1805 years, analogous to the Egyptian sothic period of 1460, carries us back to the date 11542, at which time, according to Oppert, men who lived in a country no farther north than the  $23^{\circ}$  of latitude, might have observed the rising during a solar eclipse of the star Sirius, which had hitherto been concealed from them. This date would be the most ancient in history.

**THE DRAGON.**—This constellation was undoubtedly one which figured upon the celestial sphere of the Chaldaeo-Assyrians. It is mentioned in the Book of Job, chapter xxvi, 13, and by Vergil in *Georg.* i, 244-245. It appeared also in the figured monuments of the Phoenicians. In the Caillou Michaux and analogous Chaldaeo-Assyrian monuments in the British Museum, we find a great serpent occupying a large portion of the sky. The Cabinet des Medailles of the Bibliothèque Nationale contains a monument which figures a divinity half-human, half-serpent, in the presence of the sun and moon. This divinity apparently symbolizes a star of the heavens.—P. BOURDAIS, *Journ. Asiatique*, 1895, p. 142.

**ASSYRIA.**

BRITISH MUSEUM.—OBELISK OF SHALMANESER II.—One of the most remarkable monuments of the art and history of a bygone age in the British Museum is the famous Black Obelisk of Shalmaneser II. After lying for centuries in its sandy grave amid the ruins of ancient Nineveh, it was discovered by Layard at the close of 1846, and despatched, carefully guarded, to London. Round its four sides is a finely written cuneiform inscription recording the annals of Shalmaneser for thirty-one years commencing b. c. 860; and at regular intervals are twenty sculptured panels illustrating the presentation of tribute to the Assyrian monarch. All the figures are sharp and well-defined, and the different articles of tribute can be easily recognized. The cringing, fearful attitude of the bearers, as well as the unmistakably Jewish cast of the features, are admirably rendered.

The chief panel is about to be modelled by Mr. Alfred Jarvis (of Willes Road, London), whose beautiful reproductions from the Assyrian sculptures have excited so much attention. Two hundred copies are to be issued in Copeland's *parian*. This bas-relief is of more than ordinary interest to biblical students. Jehu, King of Israel, is seen prostrate before Shalmaneser, who stands erect. Around are various court officials, one of whom is reading from a scroll the items of the present with which the Israelitish king hopes to propitiate his powerful rival. High in the background are two circular figures, in one of which we recognize the emblem of *Ashur*, the national god of the Assyrians. On the margin is inscribed, in quaint arrow-headed characters: "Tribute of Jehu, son of Omri."

THE OVERTHROW OF ASSYRIA, ACCORDING TO A NEW INSCRIPTION OF NABU-NA'ID.—In 1889, in his *Untersuchungen zur alt-orientalischen Geschichte*, p. 63, Hugo Winckler attributed the overthrow of the Assyrians in the year 606 to the Medes. This view, which received some opposition at the time, seems now to be substantiated by the inscription of Nabu-na'id, published in Maspero's *Recueil des traveaux rel. à l'archéol. égypt. et assyr.*, vol. xviii, a translation of which is published in the *Berl. Phil. Woch.*, 1895, No. 45. The portions of the first column which still remain speak of the destruction of Babylon under Sanherib and of his death. The second column relates to the overthrow of Assyria. The two columns read as follows: [The king of Suri=Sanherib] "destroyed her (Babylon) temples and laid waste her sacred lands and buildings. He captured Prince Marduk, brought him to Assyria, and gave over the land to the wrath of the god. Prince Marduk lived eleven years in Assyria. Then followed the time in which the wrath of the king of gods, the lord of lords, was shown Sagil [the temple of Marduk in Babylon] and Babylon he acquired as

his dwelling. The King of Suri [=Sanherib], who had laid waste the land under the wrath of Marduk, was assassinated by his son. [Column II, Lacuna] He [the god] brought him (Nabopolassar) assistance, held and subjected to his [the god's] command the King of Manda, who had no equal, and ordered him to come to his assistance. In west and east, south and north he ravished everything, as a flood, helped Babylon and plundered. The fearless King of Manda destroyed the temples of all the gods of Suri and the cities of Akkad (Babylon) which were hostile to the King of Akkad and had not supported him; he destroyed their sanctuaries, left nothing remaining, and destroyed them all." Since Manda was the general term for the northeast people, here signifying the Medes, it is evident that Nabu-na'id clearly says that the Medes alone brought war against Nineveh, laying waste the section of Babylonia which sided with Assyria.

**THE THUNDERBOLT OF THE ASSYRIANS.**—In the *Academy* of October 20, 1894, in a notice of my *Flora of the Assyrian Monuments and its Outcomes*, it is stated that: "We have epigraphic authority that the god who carries the thunderbolt is Ramman, the god of the air, whose weapon was the thunderbolt."

Count Goblet d'Alviella, in his review of the same book, in the *Revue de l'Histoire des Religions* (tom. xxx, No. 1, p. 96), says: "J'accepterai parfaitement qu'un façonnant le trident mis entre les mains de Ramman, dieu de l'air et de l'orage, l'artiste Assyrien ait été influencé, consciemment ou non, par sa propre façon de représenter la tige sacrée avec des cornes symboliques. Mais ce n'est pas une raison pour suivre M. Bonavia, quand il en déduit que l'attribut du dieu est une forme réduite de l'arbre sacré—c'est-à-dire une tige ornée d'une paire de cornes—and que par suite, le fondre ou trident redoublé représentait simplement chez les Assyriens une double paire de cornes avec la tige sacrée au milieu."

In my researches I put to myself the question: Why has the thunderbolt in Ramman's hand a *straight* middle prong, while the two side prongs are *wavy*? In all the photographs of lightning which I have seen, the thunderbolt is wavy and never straight. Whence does the straight middle prong of the mythological thunderbolt come? The only answer that I could find to my question was that this supposed thunderbolt was copied from a pair of spiral horns tied to a stick, horns having been, from the most ancient times, used as a weapon against the evil eye, and possibly also against all manner of evil spirits.

In studying the genesis of this form of weapon, or charm, it became evident to me that the artist who placed that thunderbolt in Ramman's hand had seen the same thing somewhere else as a weapon of

some sort, independently of thunderbolts; that the figure was so registered in the convolutions of his brain, and that he unconsciously gave it the same form when depicting a god of the tempest. The caduceus in the hand of Mercury appeared to me to be the same thing modified into a pretty form by Greek artists. Mr. Elsworthy, in his recent book on *The Evil Eye*, thinks that Mercury carried the caduceus in his hand as a charm to guard himself, in his flights, against injuries of the evil eye. And I do not think that the zigzag caduceus in each hand of the god has ever been taken for a thunderbolt. So that in spite of there being epigraphic authority that the god Ramman is the god of the air, whose weapon is a thunderbolt, it does not appear to me to follow that the Assyrian or Chaldaean artist did not copy this form of thunderbolt from a previous form which had nothing to do with thunderbolts, but originated in a pair of spiral horns tied to a straight stick, and used as a protection against either the evil eye or connected with some other superstition regarding evil power.—E. BONAVIA, in *Academy*, May 11.

#### SYRIA.

**PHOENICIAN INSCRIPTIONS.**—At a recent meeting of the Académie des Inscriptions, M. J. Halévy submitted an interpretation of four inscriptions which have hitherto been imperfectly published and inadequately explained. The first two are Phoenician. One of them relates to the vows made by a dynast at Lapithos, in Kypros, to the god Melkart-Poseidon, on behalf of his father, who is described as being 100 and 102 years of age; the other, which is very fragmentary, belongs to a Phoenician dynast established, at a period still uncertain, in the neighborhood of Zinjirli. Of the other two inscriptions, one is found on a basrelief representing the King Barrekub surrounded by his courtiers and his warriors. It reveals the name of a new Semitic god, Bilharrán. The last, belonging to the same king, records the building of two temples, dedicated to the manes of the kings of Samal, "who will thus be provided," says the text, "with both a summer-house and a winter-house." From this can be learned the extent to which ancestor-worship had developed in Syria by the eighth century B. C.—*Academy*, Nov. 2.

**PROF. JENSEN ON THE HITTITE INSCRIPTIONS.**—I have just been studying the latest attempt to decipher the Hittite inscriptions, that made by Prof. Jensen in the last number of the *Zeitschrift der Deutschen morgenländischen Gesellschaft* (XLVIII, 2). Unfortunately, I cannot say that it is more successful than those that have preceded it. It is, however, a little difficult to discuss it, as in a note prefixed to his paper the author says that, since his MS. went to press, he has made

so many additional discoveries as to render necessary the correction of whole paragraphs in it. But as I shall not be in England when the next part of the paper appears, I must assume that the basis of the decipherment will remain unchanged.

Like most of his predecessors, Prof. Jensen has trusted too much to the published texts. Only those who (like Mr. Rylands and myself) have had to do with the publication of most of them can have any idea how uncertain is a large part of the published characters. Where the characters are in relief, and we do not know how they are to be read, any obliteration of them makes it quite impossible to determine their forms with certainty. The improved squeezes of the Hamath inscriptions which have recently arrived from Constantinople have shown how very faulty were our previous copies of these texts.

In his discussion of the name which we ought to apply to the inscriptions, Prof. Jensen has forgotten that anthropologists consider the question to be settled by the casts of Hittite profiles made by Prof. Petrie for the British Association from the Egyptian monuments. The profiles are peculiar, unlike those of any other people represented by the Egyptian artists, but they are identical with the profiles which occur among the Hittite hieroglyphs.

As for the chronology of the texts, most of the points brought forward by Prof. Jensen in support of his results are inconclusive. He has not taken into consideration the possibility of local differences in art or in the individual artist, and he is mistaken in supposing that characters in relief are a mark of antiquity in the Egyptian monuments. In fact, a study of Egyptian art would have taught him that, unless we had been able to decipher the inscriptions engraved upon them, the art of the Egyptian monuments would have afforded us a very insecure basis for their chronological arrangement. But Prof. Jensen's strong point is philology, not archaeology.

He agrees with me in the age which I should assign to "the boss of Tarkondémos." But Prof. Hilprecht, our best authority at present on cuneiform palaeography, tells me that the cuneiform inscription upon it must be of the age of the Tel el-Amarna Tablets, instead of that of Sargon; and he would read the last two characters of the inscription—which, by the way, has suffered grievous things at the hands of Prof. Jensen—*Me tan*, that is to say, Mitanni.

Prof. Jensen's system of decipherment mainly rests upon two assumptions: (1) that the double obelisk, in which every one has hitherto seen the ideograph of "country," is a mere unmeaning duplicate of the single obelisk, the ideograph of "king," which immediately precedes it; and (2) that the second word in the royal inscriptions which precedes the ideograph of "king" is not the name of the king,

but of the kingdom over which he ruled. The first assumption is against the evidence of the "boss," which, after all, is the only solid fact the decipherer at present possesses, and it is also against common sense. The second assumption is most improbable: I can remember no other case in the ancient East in which a king prefers to give his territorial titles before giving his own name.

Moreover, the territorial names with which Prof. Jensen has identified certain groups of characters are all doubtful. We are not absolutely certain that Jerablûs represents the site of Carchemish; if it is really called Jerabis, it is more likely to have been Europus. The Hamath king was, I believe, a conqueror, so that there is no reason for supposing that the name of Hamath will occur in the Hamathite texts, and that Mer'ash is the ancient Marqasi is merely a probable conjecture. There is one place, however, the ancient name of which we know. That is Malatiyeh; and a monument, which Prof. Jensen has not seen, has recently been found in the old mound there, with a Hittite text running along over a representation of a lion hunt in the Assyrian style. The inscription is well preserved and complete; but none of Prof. Jensen's values will enable us to find the name of Miliid or Malatiyeh in it. On the contrary, a name identical with the second word in the inscription of Mer'ash occurs in it, in a position which I think even Prof. Jensen will admit must indicate a proper and not a local name.

I must pass over the improbabilities of a system of decipherment which finds no proper names, but only territorial ones, on the clay Hittite seals discovered at Konyunjik, in spite of the fact that the Assyrian, Egyptian and Phoenician seals discovered along with them contain proper names and not territorial ones. Nor need I say anything about the ideograph in which I see the determinative of a deity, while Prof. Jensen believes it to denote a place, although Prof. Ramsay has stated that no one who has seen the monument of Fraktin can reasonably doubt that I am right. Nevertheless, it is upon the assumption that the sign in question represents a place that a good deal of Prof. Jensen's system is built. But I cannot omit to note the improbability that one of the most commonly-used characters should have the consonantal value of *s*. If there are symbols denoting vowels, and Prof. Jensen agrees with me in thinking there are, the doctrine of chances would oblige us to assign to it a vocalic sound.

The fact is that the insufficiency of our materials, and the uncertainty of the reading of much that we possess, make the phonetic decipherment of the Hittite texts impossible. A graphic decipherment of them is another affair; and, thanks to the use of ideographs, I believe I can tell what the general meaning of the inscriptions must

be. But I have long been convinced that we shall never be able to read them until a bilingual text of some length is discovered. That so keen-sighted and well-equipped a philologist as Prof. Jensen should have failed, is but a further proof of the hopelessness of the task. I have tried every combination, possible or impossible, that I could think of; but all in vain. Some of the combinations have given names like Lubarna and Urkhamme, which we actually find in the Assyrian records; but they all rest upon unproved and unprovable assumptions, and sooner or later some new text turns up which shows that they cannot be right. I do not mean to say that Prof. Jensen's paper has been written in vain; he has in it advanced the study of the texts by putting old facts in a new light and establishing new ones. And I believe that he must be correct in the arrangement which he proposes for the Hittite characters on the boss of Tarkondemos. It suggests the question whether the little line, which we have hitherto supposed to be a word-divider, does not really denote that the word which it follows or precedes is a proper name.—A. H. SAYCE, in *Academy*, Oct. 6, 1894.

**THE SO-CALLED HITTITE INSCRIPTIONS.**—In the *Zeitschrift der Deutschen morgenländischen Gesellschaft* (Vol. XLVIII, pp. 235-352) I have published the first part of a treatise on the so-called "Hittite" inscriptions. I have endeavored to show that there is no real justification for the use of this term, and have proposed (for certain reasons there enumerated) to call the inscriptions in question by the provisional name of "Cilician." The results of my work may be briefly summarized as follows: (1) The system of writing used in these inscriptions closely resembles the Egyptian system. (2) The meaning of a certain number of signs, representing words or grammatical terminations, has been determined. (3) The inscriptions date from about 1000 to 550 [600] n. c., which is approximately the date assigned to them by such authorities as Ramsay, Hogarth and Puchstein. (4) With the help of certain signs or groups of signs, which I believe to represent proper names—Hamath, Karkemish, Gurgum [?], Cilicia, Tarsus, Tar-bi-bi-ASH-SHE-mè, commonly called Tarkondemos, and a title (Syennesis), I attempted to read several portions. In the *Academy* of October 6 my essay was reviewed by Prof. Sayce, who pronounced it a failure. But since his remarks are liable to mislead the reader as to what I have maintained, it appears to me that I may venture to offer some explanations.

Prof. Sayce endeavors to discredit my decipherment by stating that I have trusted too much to the published texts, but he does not point out a single case in which I have based an interpretation upon a false reading. Nor does he appear to have noticed that on p. 259 of my

treatise I have given a long list of squeezes and casts which I procured for myself because the published texts did not seem to be sufficiently trustworthy. He moreover asserts that, in determining the dates of the inscriptions, I have "not taken into consideration the possibility of local differences in art or in the individual artist." Yet, as a matter of fact, I have clearly and repeatedly admitted that on account of this very possibility my dates are approximate only, my confidence in their general correctness being due to the convergence of two independent lines of proof, *etc., etc.*

Such are some of Prof. Sayce's objections. As to others, the reader may judge by the following example. In inscriptions from Hamath I believed that I had discovered a group of characters forming part of a royal title, and signifying "Hamath"; in inscriptions from Jerabis (which is generally admitted to be in the territory of the ancient Karkemish), a group signifying "Karkemish"; in inscriptions from Mar'ash (which is generally admitted to correspond to the ancient Markash, the capital of Gurgum), a group signifying "Gurgum," or, perhaps, "Markash"; in inscriptions which, according to my decipherments, were set up by kings of Cilicia, a group signifying "Tarsus," a sign for "Cilicia," and a group representing the royal title, "Syennesis." These readings mutually confirm one another to such an extent that they must be regarded as justifying my conclusions, unless some irrefutable argument can be urged on the other side. Moreover, he completely ignores the fact that, assuming my decipherment to be correct, I have made out among the titles of kings mentioned in later inscriptions the graphical expressions for "king of Tarsus," "king of Cilicia," and "Syennesis" (which, according to very many scholars, was the title of the Cilician kings). Nor does Prof. Sayce mention (1) that the groups of signs which I have explained as representing the aforesaid names mutually confirm one another in the clearest manner; (2) that even if I had wrongly explained certain groups my readings might still be correct, since some phonetic values have been derived by me from several groups at once; (3) that my interpretation of a certain group as signifying "Karkemish" is strongly supported by the fact that the group in question contains, in the proper place, a sign which Prof. Sayce himself had explained (rightly, no doubt, though on erroneous grounds) as representing *me* (*mi*).—P. JENSEN, in *Academy*, Dec. 1, 1894.

#### PERSIA.

PERSIAN CASTS IN THE U. S. NATIONAL MUSEUM.—In the report of the United States National Museum, Cyrus Adler writes on *Two Persepolitan Casts in the United States National Museum*. In 1892, the Hon.

Truxton Beale, U. S. Minister to Persia, announced that he had obtained permission from the Persian government to remove some objects from Persepolis for the United States National Museum. Such transportation seemed impracticable, but when he arrived at Persepolis he found Mr. Blundell engaged in taking moulds of basreliefs and cuneiform inscriptions for the British Museum. One of them was presented to Mr. Beale and shipped to Washington. These two moulds are the first ever taken of Persepolitan inscriptions. This inscription is from the west staircase of the palace of Artaxerxes, and, although published in foreign journals, a translation of it is here given:

"A great god is Auramazda, who created this earth, who created that heaven, who created mankind, who gave prosperity to mankind, who made me, Artaxerxes, king, the sole king of multitudes, the sole ruler of multitudes."

"Thus speaks Artaxerxes, the great king, the king of kings, the king of countries, the king of this earth. I am the son of King Artaxerxes, Artaxerxes (was) the son of King Darius, Darius (was) the son of King Artaxerxes, Artaxerxes (was) the son of King Xerxes, Xerxes (was) the son of King Darius, Darius was the son of (one) named Hystaspes, Hystaspes was the son of (one) named Arshama, the Achaemenide."

"Thus speaks the King Artaxerxes: 'This structure of stones I have built for myself.'

"Thus speaks the King Artaxerxes: 'May Auramazda and the god Mithra protect me, and this land, and what I have made.'"

The other cast is a relief of a royal body-guard, probably one of the ten thousand immortals described by Herodotus. The figure resembles in general the figures on the frieze of enameled bricks found by Dieulafoy at Susa, a colored cast of which is in the Metropolitan Museum of Art in New York.

A BILINGUAL HITTITE SEAL.—The *Times* of September 24 devotes a column and a half to the description of a Hittite seal recently acquired by the British Museum. Besides figures with pig tails and the symbol of the equilateral triangle, it bears an inscription which seems, though nearly effaced, to have been written in Kypriote characters. All the other known bilingual Hittite objects have had cuneiform inscriptions.—*Academy*, Sept. 28.

KADESH.—At a recent meeting of the Académie des Inscriptions, M. Philippe Berger submitted a report on the excavations made by M. E. Gautier to determine the site of the ancient Kadesh. Two spots in the valley of the Orontes contest the possession of this city: the tumulus which now bears the name of Tell Neby Mindoh, on the spurs of Lebanon, near the lake of Homs, and an island situated in the middle of this lake. M. Gautier commenced on the lake of Homs. He carried with him two boats that were capable of being taken to

pieces, established himself in the island, and explored the tumulus which occupies the centre of it. Unfortunately the results were negative, leading only to the conclusion that Kadesh was not built on the present site of the lake of Homs. But M. Gautier's excavations resulted in his discovering in the island traces of a series of buildings, one above the other, going back from the Byzantine epoch to the neolithic age; passing through the Graeco-Phoenician period, marked by walls of elaborate construction, and the age of bronze, which has left in evidence an entire series of tombs, containing numerous instruments of great interest.—*Academy*, August 24.

**INSCRIPTION FROM DJERACH.**—The Louvre has recently become enriched by a valuable Greek inscription from the neighborhood of Djerach, in Syria, containing portions of an ancient law concerning the maintenance of vineyards and their protection against thieves. The region beyond the Jordan was from all antiquity and up to the times of the Arabian geographers famous for the abundance of its grapes.—*Athenaeum*, July 13.

#### KYPROS.

**THE CESNOLA ATLAS OF KYPRIOTE ANTIQUITIES.**—After nine years another volume has been issued by General Di Cesnola and the Metropolitan Museum, also containing 150 large plates, in five parts, with 1,110 figured objects. This volume is entirely given to pottery from various parts of Kypros, some of it of an antiquity that may be 2000 B. C., while other objects come down to a middle or late Greek period. Of some styles in which the Museum is very rich, but a small proportion of the vases or other objects could be selected for the photogravure or the colored lithograph, and many are omitted that one would be glad to see, if the world were large enough to contain all the plates that might be made; but no fault can reasonably be found with the selection. The most important are all included, and the artistic work is excellently done, while the descriptions are sufficiently full and accurate, although they enter very slightly, if at all, upon the critical task of assigning dates and making comparisons with similar or different pottery found elsewhere. This critical task is left to Dr. Murray, the learned keeper of the Greek antiquities in the British Museum, who supplies a very valuable introduction.

The terra-cotta figurines and heads came from two sorts of places; in general, tombs and temples. Dr. Murray discusses chiefly the former. For the latter two places may serve as typical, the temple at the Salines, whence came the Greek statuettes and heads of plates **XLVIII** to **LV**; and the other, the relics of the temple of Apollo Hylates, near Kourion. The date of the latter is uncertain, but probably earlier

than the former. The figurines well illustrate the religious dance of women about a central Aphrodite, and the playing on various musical instruments. The pictures of active life supplied in these terracottas is very extensive.

The series from plates XLVIII to LV furnish many illustrations of the worship of various goddesses, of which there are scattered notices all through the classics. This series all came from or near the temple near the Salines—either the temple or the place where the accumulated offerings were buried by the priests—and the date is well fixed by the Phoenician inscriptions from the other temple, early fourth century B. C. Many of the objects are artistic, beautiful, and Greek.

Turning now from the work of the early coroplast and his human figures in terra-cotta to what is more strictly the potter's ware, we have to recall that since General Di Cesnola opened the treasures of Kypros to the world, a number of very careful excavations have been made in Kypros by trained archaeologists. In 1885 M. Dümmler spent some months there, devoting himself chiefly to those cemeteries where the oldest known forms of vases had been found, as at Alambra, Leukosia and Kythera. His conclusion was that these cemeteries belonged to a people that lived at a date earlier than 2000 B. C., who were probably of a Semitic race and certainly pre-Phoenician. This is very early. The question is a very large one, and the date of the pottery of the Mykenai type found all over the insular and littoral region is much sought for. As W. Max Müller says in his "*Asien und Europa nach altägyptischen Denkmälern*," sufficient attention does not seem to have been paid to the evidence to be drawn from the Egyptian monuments. These styles of pottery have been found in Egypt and are figured in monuments in the time of Thothmes III. They came from the land of *Kefto*, which seems to have indicated Kypros and the Cilician coast, and to have been possessed by the early "Hittite" population of Southern Asia Minor before the Phoenicians. Among the types represented in paintings in Egyptian tombs of about 1600 B. C., and said to have come from Kefto, are pottery vases with the marked Mykenaeon scale pattern (several examples), a number with the very characteristic bands of spirals, sometimes covering an entire vase (not the derived rope pattern so common in Hittite glyptic art), and the bands of rosettes. Here we have a definite date given us for certain styles, although we do not know how long they may have prevailed before and after. These figures, however, are numerous enough to show, perhaps, to a skilled archaeologist what styles were passing out of use and what were the newer forms of decoration as they are found in earlier and later tombs or layers in such composite mounds as that at Hissarlik, which has been lately so very care-

fully studied, or at Santorin, Thera or Ialysos. The vase, pl. xc, No. 775, has a Kypriote inscription in characters of early form, adding confirmation to the very early date of this pottery. It is a Mykenaeian pseudamphora of a short-lived fashion.

The vases with incised patterns, in squares and checkerboard designs, seem to be the earliest, and to have continued down to perhaps 2000 or even 1500 b. c.; these were followed, probably, by a style of light yellowish gray or buff ware, ornamented in much the same pattern, but no larger incised. The figures are in clear black, and show very sharp on the light ground, giving us a style of ware very marked and not really to be found elsewhere. Thus far there has been no use of the potter's wheel, although the wheel had long been known in Egypt. It is an interesting fact that the ware buried in the graves of the newly-discovered "Amorite" people, found by Dr. Petrie, also made no use of the wheel. The Cesnola collection is very rich in both these styles of pottery, the incised and the black on light buff; and we may observe that one specimen of the latter (fig. 761), has the whole broad neck covered with the scale pattern of the Mykenai ware, although it is probably of earlier date.

The Cesnola collection is also very rich in the Mykenaeian type; but we must not delay over them, but must come to the great vase of the type called "Dipylon," which is, perhaps, a little later, although perhaps older than 1000 b. c. The Metropolitan Museum possesses the finest specimen of this ware known, an immense vase, which will strike the eye of every visitor to the Museum, and which is here admirably reproduced. It is nearly four feet high and two feet wide at the greatest bulge, is of a light salmon-colored ware, and was found in the temple vaults of Kourion. It has a high cover, and it is completely covered with bands of ornamentation. One of these is a series of horses feeding, in a sort of frieze, encircling the vase in its broadest part, above which is a series of designs of horses, deer, birds, etc., all arranged in square metopes, so to speak, which remind Dr. Murray of the adornments of the Assos temple, so that he is inclined to bring it down to somewhere near 700 b. c., a rather late date. It is very likely that this magnificent vase, than which no museum has a greater treasure, was imported from Athens. The animal figures show the budding out of the Greek freedom, while the rest of the vase, with its checker-work, its bands, its rosettes, its circles of dots and its wavy spirals (here corrupted to concentric circles, although Perrot, with no authority whatever, makes them spirals), show the old, inelastic Oriental influence. Large and small pieces of this Dipylon style have been found in the Greek islands and a few on the mainland. The Ialysos specimens in the British Museum, found after Cesnola had left Kypros,

together with one or two specimens in France, are the nearest representatives.

Another style of vase, of purely Kypriote origin and prevalence, deserves special attention, as it is very curious and is grandly illustrated in these plates, although not a few specimens fail to appear for lack of room, some of which we should have been glad to see. This is what Dr. Murray calls "Kypro-Phoenician." They are generally big-bodied pitchers, and are covered with birds, animals, lotus-plants or other flowers, and human figures. Sometimes a band of rosettes, or of angles apparently meant to simulate an Assyrian inscription, or a guilloche (rope pattern) appears drawn directly across the body of a goat or a goose, with curious *mâcheté* of composition. There are at times strangely composite lotuses, and especially a sort of Assyrian sacred tree with an animal or bird on each side in symmetrical heraldic attitudes. According to Dr. Murray these are marks of an active and originative Phoenician influence. Whether he does not attribute too much to Phoenician influence is a matter of doubt, unless he means to class as Phoenician all the influence which came to Kypros, after pervading the whole of Southern Asia Minor and Northern Syria from Assyria by way of the Hittites.

Of the lamps, a number are peculiarly Kypriote; and one class bears the same inscription on the bottom, more or less abbreviated. The top is in various designs or patterns. All have two air-holes. Some classes of lamps have been made from the earliest times down to the present day. Their date and nationality have, of course, been determined from the character of the tomb in which they were found. Other of the lamps are of the Graeco-Roman origin and imported into Kypros. Of these many bear their maker's mark; and such are known to have been made in Italy—mostly in the Greek cities. Similar lamps, by the same makers, are found all over the east Mediterranean coast and islands.

Of the amphoræ, one with cursive Greek writing shows that the cursive Greek was many centuries older than had been supposed. The same thing, however, is proved from the Egyptian potsherds, though showing a different kind of cursive. The Rhodian amphora have the excise stamp—eponym and name of Dorie month—on the handle.

The immense interest now taken in the history of early terracotta and pottery gives promise of the early solution of the outstanding problem of the age and succession of the more ancient varieties. We have already learned that there must have been a very early commerce, if not thalattocracy, which distributed favorite designs all over the coast of the eastern Mediterranean. It is a matter of great con-

gratulation that for one of the centres of this manufacture and distribution the Metropolitan Museum possesses an unequalled series of numerous and excellent specimens, and we are very glad to see them so worthily published. We hope we may not have to wait nine years for the concluding volume, which will contain the jewelry and other minor objects, with the Kypriote, Phoenician and Greek inscriptions.

—*Independent*, May 9.

METROPOLITAN MUSEUM.—Handbook No. 2 of the Metropolitan Museum concerning *The Terracottas and Pottery of the Cesnola Collection of Cypriote Antiquities*, has made its appearance. A catalogue, to be of service to the general public, must necessarily be brief, especially when, as in the present case, it has to deal with 1650 terracottas and 2004 specimens of pottery. But we miss in this handbook any evidence of classification and of such guidance as would assist a visitor to the museum to obtain a general view of the succession of styles. Even with this handbook in hand the visitor will be lost in a multitude of specimens. Handbook No. 3 treats of *The Stone Sculptures of the Cesnola Collection*. More than 1800 objects are here noted with the same lamentable lack of classification. It is unfortunate, also, that the numbering of objects in these handbooks is different from that in the Atlas of the Cesnola Collection.

## AFRICA.

### CARTHAGE.

PUNIC TOMBS.—Père Delattre is continuing his exploration of the Punic necropolises of Carthage, and has already examined in detail the contents of 125 tombs. Two of them are remarkable. One is a mask in painted terracotta of peculiar type and shape of the beard. The face is oval, and has on the cheeks short whiskers, the chin being closely shaven; the hair is thick and crisp, and covers the forehead in a straight line; the eyes have black pupils, and the color of the skin is a deep red. The mask is moreover adorned with bronze earrings in the shape of simple rings. The other object is a disc of terracotta about ten centimetres in diameter, with a relief representing a warrior on horseback galloping towards the right. He wears a helmet with lofty crest, and carries a lance and a round shield ornamented with concentric circles. Beneath the body of the horse is seen a dog, also running towards the right, and in the field of the medallion is on the right a lotus flower, and on the left the crescent moon with the horns rising and embracing the disc.—*Athenaeum*, Aug. 10.

THE PHOENICIAN TANIT AND THE GREEK DEMETER.—At a recent meeting of the Académie des Inscriptions, M. Clermont-Ganneau read

a paper upon the goddess Tanit and the worship of Demeter and Persephone at Carthage. He attempted to explain the historical origin of the goddess-mother Amma or Emm, whose existence is proved by three inscriptions recently discovered at Carthage. In one of these she is found associated with another goddess, Baalat Ha-Hedrat, forming a mythological pair which has no analogy in the Phoenician pantheon. By a series of ingenious inferences, M. Clermont-Ganneau arrived at the conclusion that this pair of goddesses represents the familiar Greek pair of Demeter and Kore. His main argument was drawn from a passage in Diodorus Siculus, which states that the worship of Demeter and Persephone was adopted by the Carthaginians in 397 b. c., after their disastrous campaign in Sicily. Two other Phoenician inscriptions at Carthage expressly identify this foreign goddess-mother with Tanit Pen-Baal, who occupies an important place in Carthaginian religion. It appears, therefore—paradoxical as it may sound—that the Phoenician Tanit was assimilated to the Greek Demeter. This is supported by the fact that the most ancient coins of Carthage reproduce the head of Demeter, which is characteristic of the coinage of Sicily. It is also probable that the cult of the African Ceres, which conceived so great a development after the Roman conquest, is due to the same identification of Tanit with Demeter.—*Academy*, Aug. 17.

#### EUROPE.

##### GREECE.

**AMERICAN SCHOOL AT ATHENS.**—The fourteenth annual report of the Managing Committee of the American School at Athens reports the receipts of the year as \$10,135.42, including a balance of \$871.76 brought over from last year. There is carried over to the coming year a balance of \$2,051. The Argive excavations cost during the year \$1,700, and those at Eretria \$500.

The report says that Dr. Charles Waldstein will not be compelled to sever his connection with the school on account of his election to the Slade Professorship of Fine Arts at Cambridge, England. Closer connection of the school with the Archaological Institute is urged, as well as nearer affiliation with the new School at Rome, and the suggestion is offered that the Institute should take part in the actual control of the school. With this aim in view the chief executive officer of each of the three bodies has been made a member of the other two, and the spring meetings of the three have been appointed for New York City, and near together in time. The total cost of the Argive excavations during the four years has been between \$11,000 and \$12,000.

Changes have been made in the regulations of the school in line with the suggestions of Prof. White. The term of residence of students in Greek lands is lengthened by two months, but, with the consent of the director, two of the ten months required may be spent at the Roman School. The executive committee has been enlarged so as to accord more closely with that of the school at Rome.

The report of Director R. B. Richardson reviews some of the discoveries of the year. At Kukunari he describes the stonework as having one surface roughly tooled with parallel oblique marks similar to that on certain stones of the Wall of Themistokles by the Dipylon Gate at Athens, and also on some old stones of the Asclepieion, indicating that the stones had come from some ancient walls near by. There were found also fragments of native reliefs, including a horse's head, a part of a span of horses, a seated female figure on an elaborate chair of excellent workmanship, and several female figures suggesting that at that point was the deme of Hekate, and the theme that of Hekate entertaining Theseus. Other discoveries were eight cisterns, the floor of a wine-press, the sacrificial calendar heretofore described, and fragments of tile, all suggesting a deme of considerable magnitude and importance. The calendar Director Richardson considers of great importance, and it has been made the subject of much fuller discussion (see *JOURNAL*, Vol. x, No. 2). It prescribes the bringing of offerings at certain dates, the prices of victims, and the names of many deities, some not yet known. As a result of its value, work will be resumed at the spot where it was found.

The Eretrian excavations brought to light a room with pebbles laid in cement, on which rested the tanks described in last year's report; a gymnasium 150 feet square, and a number of inscriptions, one forty-nine lines long. Among sculptures found were: (1) An archaic head of the bearded Dionysos, preserved practically entire; (2) the upper part of a head which fitted a lower part in the Eretria Museum, and made a very good portrait head, and (3) the right upper part of a head, probably of a youth, of good workmanship and belonging to a good period. Among minor objects were a mask of Pan's head and two silver coins with a wreathed head, perhaps Herakles, and on the reverse a trireme on water. In digging a cellar opposite the Royal Palace on Kephissia Street were found a Roman relief containing a male figure of about life-size, a fine work; also a female figure fifteen inches high, with an inscription (see *JOURNAL*, Vol. x, No. 4).

The library now contains more than 2,400 volumes, exclusive of sets of periodicals. It includes a complete set of Greek classics and the most necessary books of reference for philological, archaeological, and architectural study in Greece.—*Evening Post*, Nov. 7.

The managing committee of the American School at Athens announce that at their last meeting Dr. Charles Waldstein, of King's College, Cambridge, was re-elected Professor of the History of Art for the year 1896-97, and Prof. Herbert Weir Smith, of Bryn-Mawr College, was invited to serve as Professor of the Greek Language and Literature for the same year. Prof. Abraham Lincoln Fuller, of Western Reserve University, was elected to the latter chair for the year 1897-98. Plans are under discussion by the committee for lengthening the school year and elevating the standard of archaeological study.—*Evening Post*, Nov. 19.

**FELLOWSHIPS AT THE AMERICAN SCHOOLS AT ATHENS.**—The Committee on Fellowships has issued the following circular:—

In the spring of 1896, the Managing Committee will award two Fellowships in Greek Archaeology, each of the value of \$600, to be held during the school year 1896-97.

These Fellowships are open to all Bachelors of Arts of Universities and Colleges in the United States. They will be awarded chiefly on the basis of a written examination, but other evidence of ability and attainments will be considered.

This examination will be conducted by the Committee on Fellowships, with the assistance of other scholars. It will be held on Thursday and Friday, May 21 and 22, 1896, at Athens, Greece, in Berlin, Germany, and in America at any College that a candidate may select of the institutions which co-operate in support of the School. The examination will continue during three hours in the morning, and two in the afternoon of each day.

Each candidate must announce his intention to offer himself for examination. This announcement must be made to the Chairman of the Committee on Fellowships, Professor John Williams White, Cambridge, Mass., and must be in his hands no later than April 1, 1896. Its receipt will be acknowledged, and the candidate will receive a blank to be filled out and handed in by him at the time of the examination, in which he will give information in regard to his studies and attainments. A copy of this blank may be obtained at any time by application to the Chairman of the Committee on Fellowships.

Candidates are referred to the Regulations of the Managing Committee for the requirements which must be fulfilled by the Fellows of the School.

The award will be made as soon after the examination as practicable. Fellows of the School are advised to spend the summer preceding their year at Athens in study in the Museums of Northern Europe.

The examination will cover the subjects named below. The num-

ber of hours during which the examination in each subject will continue is stated just after the title of the course. The examiners are aware that some candidates will not have access to large libraries. They have, therefore, specified under each subject the books which they think the candidate could use to the best advantage. The examination will be based on the books specially named. Other books are recommended for supplementary reading and reference. For additional titles, candidates are referred to the "List of Books Recommended," which is published annually in the Report of the Managing Committee. In this list will be found the full title of each book named below, its price, and the name of its publisher.

The examiners are aware also that many candidates will not have easy access to collections in Museums. They nevertheless urge that each candidate should strive to make his study of the special subjects in Greek Archaeology named below as largely objective as possible, by the careful inspection and comparison of monuments of Greek art, in originals if possible, otherwise in casts, models, electrotypes, photographs, and engravings.

MODERN GREEK.—An introduction to the study of the language. *One hour.*

Vincent and Dickson, *Handbook to Modern Greek*; and either Rangabé, *Practical Method in the Modern Greek Language*, or Mrs. Gardner, *Practical Modern Greek Grammar*. Constantinides, *Neo-Hellenica*; and Jannaris, *Wie spricht man in Athen?*

The examination will test not only the candidate's ability to translate the literary language into English, but also his knowledge of the common words and idioms of the every-day language of the people.

THE ELEMENTS OF GREEK EPIGRAPHY. *Two hours.*

Roberts, *Introduction to Greek Epigraphy*; and Dittenberger, *Sylloge Inscriptionum Graecarum*.

Supplementary: Newton, *On Greek Inscriptions*, in his *Essays on Art and Archaeology*.

Reference: Kirchhoff, *Geschichte des griechischen Alphabets*; Larfeld, *Griechische Epigraphik*, in von Müller's *Handbuch der Klassischen Altertumswissenschaft*, I.; Reinach, *Traité d'Epigraphie grecque*; Hicks, *Manual of Greek Historical Inscriptions*; and the *Corpus Inscriptionum Atticarum*.

INTRODUCTION TO GREEK ARCHAEOLOGY. An outline of the origin of Greek art, and the elementary study of Greek architecture, sculpture, and vases, with some attention to terracottas, numismatics, glyptics, bronzes, and jewels. *Two hours.*

Collignon, *Manuel d'Archéologie grecque*, translated by Wright, *Manual of Greek Archaeology*; and Murray, *Handbook of Greek Archaeology*.

Supplementary: Müller, *Ancient Art and its Remains*.

Reference: The works cited by Collignon and Wright; Sittl, *Archäologie der Kunst*, in von Müller's *Handbuch*, VI.; and the appropriate articles in Baumeister, *Denkmäler des klassischen Alterthums*, under "II. Kunstgeschichte," in the Systematisches Verzeichniss at the end of the work.

GREEK ARCHITECTURE, SCULPTURE AND VASES. *Three hours.*

A. *The Principles of Greek Architecture*, with special study of the structure of the Erechtheion.

Durm, *Baukunst der Griechen*, in his *Handbuch der Architektur*, II. 1; and Fowler, *The Erechtheion at Athens*, in *Papers of the American School at Athens*, I.

Reference: Reber, *Geschichte der Baukunst im Alterthum*; Lübke, *Geschichte der Architektur*. For the Erechtheion, see the bibliography in Fowler's article, and the article *Erechtheion* in Baumeister, *Denkmäler*.

B. *The History of Greek Sculpture*, with special study of the still extant sculptures of the Parthenon.

Mrs. Mitchell, *History of Ancient Sculpture*; Overbeck, *Die Antiken Schriftquellen*, Nos. 618-1041 and 1137-1640; and Michaelis, *Der Parthenon*.

Reference: Overbeck, *Geschichte der Griechischen Plastik*; Collignon, *Histoire de la Sculpture grecque*; Furtwaengler, *Masterpieces of Greek Sculpture*; and Friederichs-Wolters, *Gipsabgüsse antiker Bildwerke*. For the sculptures of the Parthenon, Smith, *Catalogue of Sculpture, British Museum*, I., with the series of photographs of the Parthenon sculptures published by the London Stereoscopic and Photographic Company.

C. *Introduction to the Study of Greek Vases*. Von Rohden, *Vasenkunde*, in Baumeister, *Denkmäler*; and Robinson's Introduction to the *Catalogue of Greek, Etruscan, and Roman Vases*, in the Boston Museum of Fine Arts.

Reference: Rayet et Collignon, *Histoire de la Ceramique grecque*.

PAUSANIAS AND THE MONUMENTS AND TOPOGRAPHY OF ANCIENT ATHENS. *Two hours.*

Pausanias, Book I. Lolling, *Topographie von Athen*, in von Müller *Handbuch*, III., Milchhöfer, *Athen*, in Baumeister, *Denkmäler*; and Milchhöfer, *Schriftquellen zur Topographie von Athen*, in Curtius, *Stadtgeschichte von Athen*, pp. lxv-xciii, E-G.

Supplementary: Miss Harrison, *Mythology and Monuments of Ancient Athens*.

Reference: Curtius, *Stadtgeschichte von Athen*; Wachsmuth, *Die Stadt Athen im Alterthum*; and Jahn-Michaelis, *Pausaniae Descriptio Arcis Athenarum*.

THE GERMAN SCHOOL AT ATHENS.—At the January meeting Mr. S. Lampros explained the topography of ancient Pherai according to the plan of Velestinos published by Rega in 1797, and his own observations recently made upon the place. The ancient city lay around the spring Hypereia (a stream most dear to the gods according to Sophokles) even to-day still assuming the form of a shallow lake, 40 metres long and wide, but extending more toward the Turkish settlement. The Christian settlement, deserted long ago, presents close at hand a plain for archaeological researches upon the basis of the plan of Rega. Those called by Rega "spetia of the kings" are walls 80 metres long and preserved to a height of two or three metres. The fortresses of the city were directed against the cities which were rivals of the tyrants of Pherai, Larisa and Kranon, and in front of them the bed of the torrent forms a kind of ditch.

Dr. Doerpfeld spoke in reference to the demes in ancient Athens and the country around. It is well known that in connection with the ten tribes there were in the city and around it the following demes in regular order:

ἡ Ἀγρυλὴ ΜΑ (*sic*) across the Ilissos, belonging to the first or Erechtheid tribe.

ἡ Διόμεα, belonging to the second or Aigeid tribe. The deme τῶν Κνδαθραιών near the Akropolis, belonging to the third tribe, the Pandionid.

οἱ Σκαμβωνίδαι, where many foreigners dwelt, belonging to the fourth tribe, the Leontid.

ὁ Κεραμεικός, belonging to the fifth tribe, the Akamantid.

οἱ βωντάδαι, near the Sacred Way, belonging to the sixth tribe, the Oineid.

ἡ Μελίτη (upon the Pnyx and the Kolonus pertaining to the Agora), belonging to the seventh tribe, the Kekropid.

ἡ Κοιλη (καὶ ὁ Περιουσίς) westward of the Akropolis, belonging to the eighth tribe, the Hippothontid.

τὸ φάληρον (for about half of its extent somewhere near the present railway (tram) leading to it), belonging to the ninth tribe, the Aiantid.

Finally ἡ Ἀλωπεκή, belonging to the tenth tribe, the Antiochid. In reference to the position of the other demes the accounts agree except some ambiguity in regard to the Skambonidai. The Alopeke commonly placed at the modern Ampelokepoi it is necessary to change to the south of the city. Already Mr. Andreas Skias, starting from the well known passage in the beginning of the Axiochos of Plato, has placed the Kynosarges more toward the Ilisos.

Dr. Doerpfeld reviewing the evidence of recent discoveries finds that the Alopeke, 'distant from the walls eleven or twelve stadia,'

according to Aischines lay near the Kynosarges and wholly in the direction of the Ilissos, southward of Athens upon the little hills upon the last of which stands the now deserted windmill, along the road to Koutsopodi. Thus only is it possible to explain the turning back of the soldiers from the plain of Marathon and their formation on a line where they could see the Persians threatening a disembarking at Phaleron, as also the position of the tomb of Anchimolos and the remaining things pertaining to the Kynosarges and the Alopeke—*Hestia*, Feb. 19.

**REPORT OF THE GERMAN INSTITUTE.**—The *Arch. Anzeiger*, 1895, pp. 89-94, contains a report of the activity of the k. d. Arch. Inst. for the year 1894-95. This records the progress of the numerous publications of the Institute, the meetings and excursions of the Roman and Athenian divisions, the loss of old and election of new members. The same number, pp. 136-138, contains *news of the Institute* giving more details of the latest doings.

**ARCHÆOLOGICAL SOCIETY OF BERLIN.**—The *Arch. Anzeiger*, 1895, pp. 102-126, contains reports of the meetings of the Archaeological Society in Berlin. Similar reports are contained in the *Berl. Philol. Wochenschr.* and elsewhere. *February.* Dahm spoke of weapons found in the Limes-excavations, and described the changes in the Roman *pilum* from the fourth century b. c. to the fourth century of our era. A discussion by G. Sixt of an Epona-relief of the Stuttgart lapidarium was read (cut). Conze spoke briefly of the fragment of an alabaster vase from Naukratis (*Arch. Anz.*, 1894, p. 74). Schäffer described the ancient city at Boghasköi in Asia Minor, identified with Pteria. Puchstein spoke of the altar at Olympia. *March.* Kekulé read a letter from Count Prokesch showing that the "Plato-relief" suspected by Prof. Robert was found by his father near Athens on the road toward Eleusis. Adler discussed the altar at Olympia. A paper by Curtius was read on Athens and Delphi, discussing two Delphic inscriptions (*Bull. de corr. hell.*, 1894, p. 87 and 91 ff.). Belger spoke on the Enneakrunos problem and the latest attempts at its solution, maintaining that the Euneakrunos was where the modern Kallirhoe is, near the Olympieion. Kern exhibited Hermann's plan of Magnesia, and spoke of the excavations there. *April.* Koepp spoke of J. A. Evans' discovery of two systems of writing in the "Mykenæan period." Assmann spoke on the question "To what nation the ships on the Dipylon-vases belong," deciding in favor of the Phoenicians. Curtius spoke on fragments of a polychrome Attic lekythos (*Jahrb.*, 1895, pl. 2, p. 86 ff.). Brueckner spoke of the prehistoric architectural monuments preserved on the island Gha in lake Kopaïs. Curtius objected to the name Avne given by Noack to the city on Gha. *May.* Herrlich

spoke of new discoveries at Pompeii (illustration of painting representing the death of Dirke). Winter spoke of Relations between Terracottas and paintings (2 cuts) showing that terracottas sometimes represent figures and even whole groups from paintings. Koepf spoke of the Great Battle-monument at Pergamon.

**ARCHÆOLOGICAL DISCOVERIES IN 1894.**—The *Arch. Anzeiger*, 1895, pp. 94–100, contains a review of the more important *Archæological Discoveries in the Year 1894*. As the JOURNAL has attempted to give this news in another form, it suffices to call attention to this review, adding that cuts are given (after Homolle, in *Gazette des Beaux Arts*, 1895) of a metope from the treasure-house of the Athenians and two pieces of frieze from the treasury of the Siphnians at Delphi.

**ARCHÆOLOGICAL COURSES IN GERMANY.**—The *Arch. Anzeiger*, 1895, pp. 134–135, gives a report of archaeological courses in connection with gymnasia in Berlin, Munich, Dresden, Bonn, Trier, and Innsbruck.

**PHOTOGRAPHS OF GREEK ARCHÆOLOGICAL SUBJECTS.**—The *Archæologischer Anzeiger* (1895, pp. 55–69), contains a list of photographs for sale by the German Institute in Athens.

**BERLIN MUSEUM ACQUISITIONS.**—In the *Arch. Anzeiger*, 1895, pp. 126–134, A. Furtwängler continues his report of acquisitions of the Berlin Antiquarium. Seventy-one terracottas (11 cuts), nine entries (some of several pieces) under “precious metals and gems,” and seven entries under “miscellaneous” are described. The greater number of terracottas are Greek from early date to the third century b. c. Nearly all the terracottas from Italy are reliefs.

**AMPHORA FROM MELOS.**—In the *Eph. Arch.*, 1894, pp. 225–238, K. D. Mylonas discusses a *Terracotta Amphora from Melos* (pls. 12, 13, 14). This is a Melian amphora 1.025 M. in height, now in the National Museum in Athens. There is much geometrical ornament with oriental forms, as is usual in vases of this class. The ground is yellow. The colors used are browns, black, and violet. The neck is divided into four panels. In one is Hermes, with wings on his feet, standing opposite a richly dressed woman. The opposite panel is filled with an ornament of volutes and palmettes. Between these panels are smaller panels each with a sphinx between squares of checkerboard patterns. On one side of the main body of the vase are two riderless horses facing each other. On the opposite side Herakles is carrying off a woman in a four-horse chariot. Besides the horses stands a woman, and behind the chariot a man. The scene is interpreted as Herakles carrying off Iole, though the representation disagrees with the accounts of Hyginus and Apollodorus. Between these two panels is a pair of eyes over which are the handles curved as eyebrows, and below a palmette and volute.

**GREEK VASE BY PHINTIAS.**—In the *Jahrbuch d. k. d. Arch. Inst.*, 1895, pp. 108–113, F. Hauser discusses *A Greek Wine-cooler in the Bourguignon Collection* (*Ant. Denkm.* II, pl. 20, Klein, *Lieblingsnamen*, p. 65 No. 4, Hartwig, *Jahrb.*, 1892, p. 157). The scene is in the palaestra. Epheboi and their teachers are represented. Among the names of the epheboi are Phaýlos, Sostratos, and Philon, while a teacher is Eudemos. These names show that the vase is of the time of Euthymides, but the style is more advanced than his. Comparison with the stamnos, *Journ. of Hell. Stud.*, 1891, pl. 22 (Hartwig, *Meisterschalen*, p. 185) shows that the artist of the Bourguignon vase is Phintias.

**LEKYTHOS IN THE BERLIN MUSEUM.**—In the *Jahrb. d. k. d. Arch. Inst.* (1895, pp. 86–91), E. Curtius publishes *Fragment of a Polychrome Lekythos in the Berlin Museum* (pl. 2; cut). The fragment represents the upper part of a grave-stele. Before the stele sits a woman, no doubt the deceased. At the right stands a youth, at the left a woman. As an akroterion at the top of the stele is a group of Thanatos (bearded) and Hyknos bearing a female form between them. Twisted volutes serve as a partial background for this group. The publication is accompanied by observations on the history of the development of the lekythos and of the akroterion.

**THE HOMERIC ILION.**—In the *Eph. Arch.*, 1894, pp. 237–242, G. Nikolaides publishes a Supplementary Note on the Homeric Ilion, in which he maintains his previous (*Eph. Arch.*, 1894, Nos. 2 and 3), opinion that Bunarbaschi, not Hissarlik, is the site of Troy. He is confirmed in this belief by Dr. G. Autenrieth, who suggests that the lower part of the well-known silver relief from Mykenai, representing fragments of three boats and an oarsman, shows that the scene is the banks of the Skamander.

**AETOLIA.**—At the close of last year the papers announced the discovery of a bronze helmet, which deserves mention on account of the locality where it was found, a spot about six miles north of the village of Krikella, in Eurytaria, in a row of heights which, on account of the quantity of human bones strewn about, is called by the modern Greeks Kokkalia. It is believed to be the place where in 279 b. c. 40,000 Gauls under Combutis and Orestorius were defeated by the Ætolians, and more than half of them killed. After his unsuccessful fight at Thermopylæ, Brennus ordered these two leaders to push through Thessaly into Ætolia in order to force the Ætolians, who were fighting at Thermopylæ in the ranks of the united Greek armies, to return to the defence of their homes. Combutis and Orestorius first fell upon the town of Callium and destroyed it, butchering the inhabitants in inhuman fashion. A pitched battle in which they suffered the terrible loss of which Pausanias speaks is not, however,

mentioned by that writer; it is rather to be inferred from his description that the great losses of the Gauls at the hands of the Etolians and their women were incurred on the line of march from Callium into the interior of Aetolia. At any rate, it would be desirable that the legend of an encounter at Krikella, on the heights of Kokkalia, should be scientifically examined.—*Athen.*, Aug. 3.

**ATHENS.—THE PARTHENON.**—I have already informed the readers of the *Athenaeum* that, in consequence of the severe shocks of earthquake which were felt in Greece in the spring of last year, several of the ancient and mediaeval monuments sustained injuries which seem to demand serious attention. This was especially the case with the Parthenon. A committee was accordingly appointed by the Ministry of Education to make a careful inspection of this venerable monument, and report on the gravity of the injuries and the means of repairing them. After a long delay, occupied by the erection of the required scaffoldings, and debates, which absorbed nearly as much time, in the sub-committee to which the matter was more expressly entrusted, no conclusion was reached. Ernst Ziller, an architect resident at Athens, distinguished for the excavation of the Panathenaic Stadion in the year 1870, and various other studies in architectural archaeology, could not agree with his colleagues about the mode in which the injuries sustained could be repaired and future dangers averted. In his minority report, which appeared at the end of November last year, he begins with an historical survey of the injuries sustained by the great monument in previous centuries and down to our own day. The worst of all were those inflicted during the siege of the Akropolis by Morosini in the year 1687. In Ziller's view last year's earthquakes did no damage to the Parthenon. Only fragments which had lost their equilibrium, or broken bits of architecture which had long been hanging loose, were shaken from their insecure position and thrown to the ground. Some of these fallen pieces measure a metre and more in length. But the earthquake is not the sole cause of these falls. Herr Ziller maintains that in the last thirty-four years he has had the opportunity of observing the fall of similar broken blocks, or even whole tablets of stone, after violent rains or severe frost. These loose pieces are in reality only dangerous for visitors to the Parthenon, since some of them weigh two hundred kilos and even more. As regards any real danger to the building itself due to such destruction of its parts, Ziller thinks there are very few injuries of sufficient importance to cause it. All the same all the damaged parts must either be consolidated or entirely removed.

After a survey and criticism of the repairs previously undertaken both in ancient times and in the present century, he proceeds to his

conclusions. In his opinion no reconstruction is necessary for ensuring the security of the Parthenon. He strongly objects to any combination of new and old. He does not therefore suggest the construction of new architraves, capitals, shafts, &c.: "We desire to see the antiquities before us in their purity and without modern patchwork"—as few fresh additions as possible. Our aim ought only to be preservation, and this must be attained by cement. He recommends as the best kind the stone cement manufactured by Friedrich Mayer at Freiburg. Ziller believes that a process of cementing, both for joining and filling up gaps, with the appropriate use of these methods in each individual case, would attain the end of preserving the building. The greatest care would be required by the architrave of the Opisthodomos between the third and fourth columns, which has sustained the gravest injuries; and this might also be repaired by means of cementing and by vertical iron bars.

Ziller's report was apparently drawn up in a spirit of opposition to the opinion expressed by the majority of the sub-committee, and laid before the Ministry. This majority, which included Prof. Wilhelm Doerpfeld and Anastasios Theophilos, Director of the Polytechnic, devoted their attention in the first place to the above-mentioned architrave, and in the second to the other injured portions of the Parthenon. The architrave appears to be in the most dangerous condition. Of its three blocks the outer one, on the east, proved to be completely broken; it is only kept in its place by the support its angles receive from the capital and the frieze between which it is situated; the middle block is also broken, and remains in a vaulted shape, but it might be saved by efficient supports; only the outer block on the west, over which come the reliefs, is intact. To make matters worse, the support of the architrave is very weak, for it rests on the capital of the third column, which is likewise broken, and needs repair. Accordingly, no technical means can preserve the architrave; and even were there any such possibility, the repairs would not be lasting, and the preservation would be of short duration. On this account the majority of the committee came to the following conclusions: (1) The broken block of the architrave must be removed; (2) the middle block must be supported by vertical iron bars; (3) the broken portion of the capital of the third column must be replaced by a new symmetrical piece of marble; (4) the part of the architrave removed must be replaced by a new roughly shaped block of marble. The sub-committee did not confine itself to indicating the works that would be required for the security of the damaged architrave, but also described the mode in which these must be carried out. As regards the other injuries, it was proposed that, on account of their varied nature, the same person who

should receive the commission to repair the architrave should also be empowered, in conjunction with the General Ephoralty of Antiquities, to examine and gradually remedy the various other injuries sustained by the building.

Thus far the two reports, that of the majority and that of Herr Ziller. This difference of opinion, and the great responsibility connected with so important—nay, even international—a question, induced the Greek Government to summon a specialist to Athens, who, as architect and archaeologist combined, might consider the matter with unimpeachable authority. For this end Prof. Julius Durm was summoned from Karlsruhe. Durm devoted the greatest enthusiasm to the investigation, and, after a careful study of the damage sustained by the Parthenon, has embodied his conclusions in a long report, which has been submitted to the ministry of Education. The report itself is to be published in German in Germany, and a Greek translation by Dr. Georg Sotiriades will shortly appear here in the *Ephemeris*, but, as far as can be judged from the accounts of it already to hand, Durm is entirely opposed to cementing, and has but a poor opinion of Mayer's stone cement. The character of the Pathenon, as of all other monuments of antiquity, must undoubtedly, in his opinion, remain untouched; but still the architrave, which is threatened with destruction, must be completely restored. It is not necessary to use new marble for this purpose, though even this step need not be absolutely condemned, since the iron ingredients of the Pentelic marble would soon assimilate the colour of the new piece to the old. It is not necessary, however, to go this length, for there is a sufficiency of old material lying round the Parthenon to supply the marble required for replacing the damaged part of the architrave in the Opisthodomos. But this is by no means the only piece of work required in the Parthenon. Durm directed his attention to the walls of the cella as well as the columns and capitals, and carefully noted everything which required repair. It is of the first importance to guard against the destructive effects of rain and the vegetation growing in the midst of the ruins. His report consists of three parts. In the first he describes with great accuracy and lucidity the injuries observed in the whole building, and these are represented to the eye by appended sketches of the damaged parts. In the second he discusses the consequences which may ensue sooner or later, if the neglect of the monument should continue. In the third he expresses his views as to the means required to avert a danger which may be imminent. Of especial importance is the immediate substitution of two fresh pieces, on the Opisthodomos and on the south side. Since this requires the greatest skill and care, he

indicates most minutely the mode in which the work may be undertaken with safety, and appends the necessary diagrams.

Herr Durm has not confined his attention to the Parthenon alone, but has examined all the antiquities on the Akropolis, and even the so-called Temple of Theseus, and supplies the required information about each. Especially interesting are his counsels, given in answer to inquiries, as to the examination of the material lying about the Erechtheion. The point at issue was whether the northern prostasis of the temple could be reconstructed from these ancient materials, as had been done in 1838 for the upper part of the north and south walls. Durm's opinion is that this reconstruction is quite feasible, and that the expense would be about 56,000 drachmas; and this satisfactory reply encourages the hope that a rich Greek may take this expense on himself. The sums required for the Temple of Theseus are not considerable; but Durm thinks it may be possible in the future to revive the antique character of this temple by removing the Byzantine additions, and restoring the antique roofing. As regards the other monuments, neither the Stoa of Hadrian, nor the Roman Agora, nor the monument of Lysikrates will necessitate any expense; the repairs needed at the Agora gate and the monument of Philopappos are inconsiderable.

As may be seen from the above, Durm distinguishes sharply between urgent and not urgent, necessary and desirable, what must be done and what might be done. It was due, therefore, to a pure misunderstanding that the sum of a million francs was at first named as the amount required by him for the restorations. The sum really necessary is 200,000 francs for the Parthenon, but even this is not all required at once; 100,000 drachmas, *i. e.*, about a quarter of this sum, is sufficient to avert the danger, and carry out the most urgent works. The rest is required for the complete restoration and decoration of the Parthenon, and can be executed gradually and in the future.

Since the present condition of its finances does not permit the State to disburse this sum itself, the Society of Archaeology has undertaken to supply the funds. In order to obtain a more abundant supply, it has procured permission, by means of a royal decree, to transform the lottery which the law permits it to hold, and which at present brings in a yearly income of 100,000 drachmas, from a yearly to a quarterly one.

One other point must be decided before the works can be begun. Durm has suggested that workmen should in the first instance be brought over from Germany or Italy. At first this led to much discussion here. Some thought the works could quite well be carried through by native workmen. Now, however, there seems no more

opposition to the introduction of foreign workmen, but the General Ephorality of Antiquities appears inclined to call in more Italians than Germans.

Matters stood thus on the arrival from Paris on the 2nd of April of Lucien Magne, the architect who had already examined the Parthenon last year, and since then had publicly expressed his views in Paris as to the mode in which the repairs could be carried out. Magne is a very competent authority, being a member of the Committee for the Preservation of Historic Monuments in France, and he has himself superintended the restoration of various buildings—among them the church of Montmorency. Immediately on his arrival at Athens he expressed his views at a meeting of the French Archaeological Institute held on April 3rd, and demonstrated them by means of a little wooden model of part of the Parthenon constructed for the purpose.

Magne showed how the great architect, by the system which he employed for binding together the stones, attained a perfectly solid consistency in the building. But owing to the bombs during the siege by the Venetians and the explosion of the powder magazine, cracks ensued which allowed a passage to the rain-water; in consequence the Pentelic marble split at certain places, and the consistency of the whole was weakened. In Magne's opinion there can be no question of stone-cementing or any similar process of restoration. The method of repair must be a double one. The small loose stones might be riveted together with lead by small iron or copper hooks (*agrafes*). The treatment of the larger portions of the building gives rise to greater difficulties, such as the shafts of the columns, the single blocks of the architrave and cornice. The difficulty is chiefly due to the manner in which the stones of the Parthenon were held together by the ancients. The blocks are connected with those next to them by horizontal brackets in the shape of a double T, but also with those above them by vertical brackets, which are fastened with lead in the lower block only, but left unfastened in the upper one. Now in order to remove a block from the architrave to replace it by another it is necessary, after breaking through the horizontal brackets, also to raise the block of the cornice above, with which the stone that has to be removed is connected by vertical brackets. In consequence of this difficulty especial precautions and a peculiar mode of treatment are necessary, as shown by Magne on his model. It is of special importance to construct a particular kind of scaffolding for this purpose. It should be of wood, not iron, and have a double flooring. One floor must be placed below the block to be removed, and the other below the one above it. First of all the upper block in the cornice or frieze must be raised and placed on the upper flooring of the scaffolding; not till the

broken block below it, for which the lower floor of the scaffolding is wanted, has been removed and replaced, can the upper block be replaced in its former position. Shafts and other architectural pieces can also be safely replaced in a similar fashion. According to Magne, there are three or four pieces of the Parthenon, besides the architrave of the Opisthodomos, to which allusion has been so often made, that ought to be replaced in this manner. The most important is the northern angle of the *sima* of the western cornice, and, in fact, all the *mutuli* of the cornice are insecure, since some of the supports are wanting which should secure the equilibrium and consistency of this, the most boldly projecting portion of the building. If the corner pieces of the *sima* should fall, the whole western cornice, one of the most picturesque and characteristic parts of the Parthenon, would be endangered.

As to the workmen, Magne considers that it would be quite possible to depend on native work only. Magne will lay his report as to the means of securing the Parthenon before the Greek Ministry of Education on behalf of the French Government; but his studies in the matter, with the illustrations, will be published by the Department of Fine Arts at Paris in an *édition de luxe*.

This is the present state of a question in which the whole civilized world cannot fail to be interested.—SPYR. P. LAMBROS, *Athen*, Sep. 28.

**THE PARTHENON.**—The first number of the *Eph. Arch.* for 1895 (pp. 1–58), is entirely devoted to Professor Durm's report on the condition of the Parthenon and other ancient monuments in Athens. The report is illustrated by five plates and seventeen cuts in the text.

The *Arch. Anzeiger*, 1895, pp. 100–102, contained an account by Dr. Josef Durm of the injuries done to the Parthenon by earthquake in 1894, with recommendations for its restoration and preservation. A more complete and official statement of Dr. Durm's views is contained in his *Gutachten*, Ernst und Sohn, Berlin, also *Centralblatt der Bauverwaltung*, 1895, No. 19–21 and 23 A.

**PARTHENON METOPES.**—In the *Eph. Arch.*, 1894, pp. 213–226, W. Malmberg writes of *The Metopes of the Parthenon* (Pls. 10, 11). Of two fragments in the British Museum one has been shown by Schwerzek (*Journ. Hell. Stud.* XIII, p. 89) to belong to the boy P of the western pediment; the other belongs to Metope XVI (Michaelis) of the south side. Fragment No. 714 in the Akropolis Museum belongs, as Michaelis saw, to Metope XXIV. Sauer (*Festschr. f. Johannes Overbeck*, p. 73 ff.) has added a fragment to Metope XIX. To Metope XI belong fragments published pl. 10, 1, 2, 3, parts of shield and arms of a Lapith, and the rear part of a centaur. This metope represented a lively combat. The fragment pl. 10, 5, is the upper part of the

female figure of metope **xxi**. Michaelis' fragment N belongs to metope **xvii**; M probably not to metope **xvi**, and P certainly not to metope **xxiii**. On the north side, no battle of centaurs was represented. The northern metopes **ii–xxviii** form a series, first farewell scenes, then the Trojan war, then the sack of Troy. A number of fragments is ascribed to these metopes. Fragment P represents a man holding a horse. Metope **xxix** represents Selene. In regard to the eastern metopes, the writer corrects in slight details the views of Michaelis and Robert. The western metopes probably represented a battle of Amazons, but this is not certain. Doerpfeld's suggestion (*Mitth. Ath.* 1892, p. 173) more positively stated by Robert (*Die Iliupersis des Polygnot*, p. 61) that some of the metopes of the Parthenon may have been made for Kimon's building, cannot be correct, for the Parthenon metopes are evidently later than those of the temple at Olympia, *i. e.*, later than 460 b. c. The metopes with scenes from the sack of Troy (*e. g.*, Mich. **xxiv** and **xxv**) show the influence of a painter, very likely Polygnotos.

In the *Jahrbuch d. k. d. ut. Arch. Inst.*, 1895, pp. 93–107, E. Pernice writes *On the Middle Metopes of the South Side of the Parthenon* (pl. 3). Metopes **xiii–xxi** (Michaelis) represent the myth of Erichthonios. In **xiv** Aglauros has opened the *cista* and Erysichthon starts back in terror. **xiii** represents Herse and Pandrosos. **xv** and **xvi** represent the overthrow of Amphiktyon by Erichthonios, **xvii–xxi** represent the erection of the *ξόανον* and the founding of the Panathenaic festival.

**THEATRE OF DIONYSOS.**—The excavations under Dr. Doerpfeld at the theatre of Dionysos have contributed in no small degree to throw light on the history of the construction of the theatre; for it has been proved that the floor of the *parodoi* was upon the same level as the ancient orchestra, and from certain indications it is possible to reconstruct the constructions of the time of the orator Lykourgos. The stylobate of the proscenium, which was built after the age of Alexander, has been brought to light. Before this time the proscenium was movable, and not stationary as since the Alexandrian epoch. Behind this proscenium, however, are visible the foundations of the stage of the theatre built by Lykourgos, the front of which Dr. Doerpfeld thinks was adorned with eighteen columns, and the height of which was four metres. Even the front view of the parascenium was decorated on each side with six columns. At the bottom of the theatre was discovered, in the foundations of the Phædrus stair, a marble torso; and on the eastern parascenium, under the surface of the Roman constructions, was unearthed an inscription in which occurred the names of two artists hitherto unknown. Beneath the

orchestra underground passages were met with, which the newspapers hastened to identify with the Charonic steps mentioned by Julius Pollux. Dr. Doerpfeld, however, has shown that this idea is untenable. It is also an interesting feature that these passages lead directly to the centre of the orchestra, which Dr. Doerpfeld, it is well known, has for some years past maintained, formed in the golden age of Attic tragedy the stage. Now Charonic steps were not required, in the theatre of Dionysos in ancient time, for the appearance on the stage of personages who came from the lower regions, because originally the ground on the southern half of the orchestra was lower than the northern, since the rock sloped away.—*Athen.*, July 20.

**THE ODEION OF AGRIPPA.**—Excavations are being carried on under the direction of the Director of the German School, Dr. Doerpfeld, in the space between the Areiopagos and the ancient Dionyseion or the so-called Linaion. He was led to make excavations at this point because Pausanias refers to this vicinity as the site of the ancient theatre called by other writers the Odeion of Agrippa. Nothing has as yet been found to attest the accuracy of Pausanias.—*Atlantis*, April 6.

**OLYMPIC GAMES IN 1896.**—If the Greek newspapers do not exaggerate, the revival of the Olympic games next spring will be upon an imposing scale. The international sports, as already announced, will take place in the ancient Stadion, which will be rebuilt for the purpose at an expenditure of 500,000 drachmas, wholly subscribed by M. Averoff, a wealthy Greek in Alexandria. It is to accommodate 100,000 people. The boat-races will be rowed between Old and New Phaleron, the harbor of Munychia being used as a shelter in rough weather. It is expected that more than 200 boats will take part in these contests. For the running it is proposed to adopt the historic run to Marathon. Invitations have been forwarded to 2,000 different athletic clubs in all parts of the world, and 300 have already agreed to send representatives. At night the Stadion will be lighted by electricity, and native dances will be performed. The Akropolis and the other ancient monuments will also be illuminated. More than 100,000 visitors are expected to visit Athens from the provinces and abroad, and the executive committee are anxiously considering the best means for the accommodation of this influx. Greeks at home and abroad are taking the keenest interest in this national undertaking, and large sums of money have already been forwarded from London and Alexandria. Nearly 200,000 drachmas have been collected in England.

The preparations are now in full swing, especially in the Stadion, which is by far the heaviest part of the work, and which, covered with huge blocks of marble and resounding with the strokes of hundreds of

chisels, presents a striking contrast to the peaceful solitude which has for years and centuries reigned over its grassy slopes. This scene of the ancient Panathenaean games is an artificial enlargement of a natural hollow between two of the lowest spurs of Mt. Hymettos. It is turned towards the city, and from its entrance (by the "whispering" Ilissos) a magnificent panorama is obtained from Lykabettos and the Palace Gardens on the right to the Akropolis and distant Salamis on the left. Its embanked sides slope up to a height of 60 to 80 feet around a level space 670 feet long by 109 feet wide, in the form of a horseshoe (as has been ascertained by recent excavations).

Of course it will not be possible to finish the entire Stadion in marble by next March. Only the circular end, in its entire height, and the three lowest tiers along the sides will be done in marble; the remaining rows of the sides will be executed in wood and painted in imitation of marble, but will be replaced gradually by marble rows. M. Averoff has signified his intention of having this magnificent arena, which is capable of seating 70,000 spectators, finished entirely in Pentelic marble at his own expense, as a permanent field for athletic contests; and certainly Athens will regain through his patriotic liberality one of her most glorious and unique monuments, useful as well as ornamental.

In the Stadion, thus restored and provided with a fine running track, the field sports, foot races, and gymnastic contests will be held; here also will be the finish of the twenty-six-mile long-distance race from Marathon to Athens, for which a special *amphora* or cup will be offered, in memory of the plucky runner of old who died to bring to Athens the news of the rout of the Persians. The bicycle races will be held on grounds specially laid out for the occasion, half-way between the city and the seashore, on the Phaleric plain. The aquatic sports—swimming and rowing—are to take place in the roadstead of Phaleron, while the Saronic Gulf, locked in by islands, will form an unexcelled sailing ground for the yacht regatta, which promises to be unusually brilliant.

These are the chief items on the programme of the games proper. But as the Olympic festivals of yore were not confined to athletic contests, so the visitors who will crowd to Athens next April will find an abundance of interesting features of the celebration entirely outside of the aforesaid programme. To pass over the numerous official and semi-official banquets which will be given to athletes, delegates, foreign squadrons, and potentates, the city of Athens is organizing various special events for the entertainment of its guests, which will doubtless give the entire celebration a character long to be remembered. Among these special features will be, for instance, the artistic illumination of

the great monuments of antiquity by night, a grand historical torch-light procession, representing memorable scenes from Greek history, ancient and modern, and a series of gala representations of the dramatic master-pieces of the world, beginning with a Sophoclean tragedy and ending with Wagner's "Lohengrin." A special Olympic Hymn, composed for the occasion by the modern Greek composer Samaras, is to be rendered by a monster chorus and orchestra; and a commemorative medal is to be struck and distributed. The French Archaeological School at Athens is to celebrate its jubilee at the same time, and a large international gathering of savants is expected to attend; the American School of Classical Studies, the German Archaeological Institute, and the British School will also hold special public meetings during the festivities. Last, but not least, the inauguration of the games on April 6 will coincide with the seventy-fifth anniversary of the Declaration of Greek Independence, and thousands of enthusiastic visitors and delegates are expected from the five or six millions of Greeks living yet under Turkish rule, and from the numerous and wealthy Greek colonies all over the world, to take part in commemorating the day. If one adds the numerous English, American, French, Italian, Hungarian, Swedish, Russian, and Belgian athletic organizations, the great British and French yacht clubs, and the Turkish wrestlers and State College athletes, that have already promised to send their champions to the meeting, the vast concourse which will be assembled in the new Panathenaic Stadion will form the most picturesque medley of tongues, races, and costumes ever seen in the violet-crowned city of Theseus.

The interest displayed by the American people in this Athenian meeting, the promised participation of so many American athletes, and the formation of an American committee in behalf of the project, under President Cleveland's chairmanship, have aroused lively satisfaction in Greek circles.—*N. Y. Evening Post*, Aug. 15 and Sept.

**THE REFITTING OF THE STADION.**—The remodeling of the Stadion is being done by the architect, Ernst Tsiller, on the basis of the excavations which he himself made in 1873. It is true that the traces preserved are very few, but this has in no wise injured the work, because Herr Tsiller does not propose to show us how the Stadion was in ancient times, but how it is possible for it to be now fitted to be used for the Olympic Games.

By the plan of Herr Tsiller the indicated arrangements comprise works of two kinds: the Stadion and the preparation of the square in front of it. On the one side and the other of the Stadion exactly at the point where are preserved traces of the ancient wall will be erected a wall of stones laid in the Pelasgic manner.

At the two highest points of this work will be erected two four-columned stoas of belvidere form, and upon these figures of wrestlers from ancient statues.

At the inmost part of the stadion and upon the path leading to Agios Elias will be erected a stoa for the king, the royal family, and invited persons of note. The arena will be divided for the race-course by a long lattice of marble. On each side at the entrance will be erected the elevated place upon which the chief judge will stand. The arena will be separated throughout its whole length by a partition of mable or of iron lattice work. Then will come a broad passageway and then immediately the benches of wood. At their highest point, as in ancient times, will be a passageway. Stairways will run across throughout the length of the passageways. Two very tall poles, carrying standards, will be placed at each side of the entrance.

The preparation of the square in front of the Stadion includes: (1) The leveling of the ground, the abolishment of all the existing coffee-houses, and of necessity the removal of the houses. (2) A long stoa with double prostyle of the Ionic form in which the athletes may rest, disrobe, bathe, and anoint themselves for the contests. (3) Two great fountains with reservoirs. (4) Four great statues. (5) A prostyle of six very tall poles carrying standards and trophies.

The work of the renewal of the Panathenaic Stadion on account of the International Olympic Games next April goes on vigorously. Already the breastwork surrounding the entire level space has been put in place and the preparation of the rows of seats is begun. At the curved portion, the so-called 'sling or crown' are 26 rows of marble seats, but on the sides only three, and the remaining wooden ones will be painted so that they can not be distinguished from the marble ones. Then after some time the wooden ones will be replaced with marble, since the noble George Averoff indicates that he will assume all the expense.

The entrance of the underground colonnade through which the contestants went forth is being excavated. Certain foundations were found and to-day two bases. The works in the Stadion are expected to be completed about the end of Dec.—*Atlantis*, April 20; *Aster*, Aug. 12; *Hestia*, July 10.

**PLANS OF THE ARCHAEOLOGICAL SOCIETY.**—The Archæological Society has determined on laying bare the whole of the ground round about the foot of the Akropolis. For this end it is necessary to declare that the pieces of land belonging to private owners are required for archæological purposes, and a committee has been formed—including, besides the Inspector-General of Antiquities, the University professors N. Politis and Spyros Lambros—which will see to the legal acquisition

of these plots of ground. The complete plan would involve the removal of the whole of the poor quarter inhabited by immigrants from the island of Anaphe, the so-called Anaphiotika, to the north-east of the Akropolis; but as new homes must be provided for the immigrants, the full realization of the project is doubtful.

The Archaeological Society also thinks of enclosing with an iron railing the theatre of Dionysos and the Odeion of Herodes Attikos. It is also proposed to remove the most interesting of the monuments from the Kerameikos to the Central Museum for the sake of security. I hope, however, that this project, which would altogether deprive of all character the beautiful and, in its way, unique public cemetery of ancient Athens, will not be carried out. It would be quite easy to enclose the whole spot with an iron railing, and to protect the most important memorials by covering them with glass and wire.

**ATTICA.—EXCAVATIONS IN ATTICA.**—Outside Athens there has recently been a great deal of activity throughout Attica, and Greeks and foreigners have vied with one another in exploring ancient tumuli and other sites. Not far from Marathon, at Kapandriti, the Swedish archaeologist Wide has been at work. In a place named Kotrona, about three miles or so distant from the village, he has discovered a prehistoric tumulus containing ten graves. One of these was already open and empty; in the second, vases were unearthed similar to those which came to light at Thorikos. The other tombs yielded eleven old Mykenaeian vases, two of pure gold, and three golden earrings. All of these are truly artistic. It is to be noted that Kapandriti, where these discoveries were made, occupies the site of the ancient Aphidna, which lay nine miles to the east of Dekeleia. The citadel of this spot, remarkable in Athenian history, is still preserved.

Not less interesting are the excavations instituted by M. Stais, Inspector of Antiquities, near the village of Markopulo, in the district of the ancient Deme Prasia, which belonged to the tribe Pandionis. There is there a whole prehistoric cemetery containing graves which fortunately have escaped rifling. Two-and-twenty of these have been opened by M. Stais. Clay vases of great interest, both for their shape and their delineations, were met with. They are over two hundred in number, and have been presented to the Central Museum. Also very remarkable are small bronze knives of quite peculiar shape; the bottom of the blade is narrow, and they gradually become wider towards the end. They were clasp knives, as has been inferred from a hole found on the lower part of the blade. The excavations had to be suspended all last winter, as the spot was flooded.—*Athen.*, Aug. 3.

**ARGOS.—EXCAVATIONS OF THE AMERICAN SCHOOL.**—Dr. Waldstein reports as follows:—"I am happy to say that at the close of this season we

shall have completely excavated the whole of the ancient *peribolos*, including the buildings adjoining the ancient temples,—all those within the sacred precinct. On the fields below the west slope, which are outside the *peribolos*, including the 'Stoa,' part of which we explored in our first campaign, I shall excavate as far as is necessary. But I hope to complete one large field, and at least to determine the nature of the buildings on this site. At all events, at the close of this campaign I may venture to say that the excavations of the Argive Heraion will be completed. I cannot refrain from quoting the opinion expressed by Mr. Kabbadias, the General Director of the Antiquities of Greece, and reiterated by foreign archaeologists, that ours was a 'model excavation in Greece.' I shall now take steps to secure for the School the sole right to excavate in the immediate vicinity of the Heraion for the next five years. Last year, you will remember, we discovered two beehive tombs, two of which contained rich finds of Mykenaean vases, terracottas, cut stones, etc. There are certainly many more of these near the Heraion. The method for discovering them is a simple one. Narrow trenches are dug along the whole side of these rocks down to virgin soil; as soon as the picks strike worked earth interrupting the virgin soil, the *dromos* leading into the tomb is found. I hope that in the future some attempts will be made to discover such tombs.

"As I was kept at Rome on my way here by an attack of influenza, I telegraphed to Mr. Hoppin to begin work according to the plan we had arranged before he left for Greece. Accordingly, on March 22, Mr. Hoppin began to excavate the south slope below the second temple at the point at which we had left it last season, and thus had charge of the work for several days before I arrived. During these days Mr. Hoppin was not only able to make most valuable discoveries, such as the two best preserved metope heads, but he pushed on the clearing of the south Stoa for many feet, having to clear away about twenty feet of superimposed earth for the whole length and width of the Stoa.

"The work we have this year done on the south slope (below the second temple) appears to me, as I see it now, astonishing with regard to the amount of earth that has been removed. This would not have been possible, had we not at the beginning of last season found bed-rock at the bottom of the little valley and for some way up, so that we could place a continuous dump half-way up the hill on the south slope. Our carts had thus to travel but a short distance before our eyes, and we could make a continuous dump below the line of building found on the south slope.

"At the close of the last season we had found the beginning of a building, one side of which abutted on the southeast corner of what

we have hitherto called the West Building, and which ran from east to west along the south slope about forty feet below the top of the foundation wall of the second temple, and parallel to it. We had also cut in for about ten feet behind the supporting wall east of the West Building, which separates this building from the second temple above it. We now continued to clear out this south Stoa. It was difficult digging, as there was an average of twenty feet of earth to be removed for its whole length, and large stones, drums of columns, capitals, and blocks had fallen from the terrace above, all of which had to be removed to the nearest point where they would not block the way for excavation, and carefully deposited there. As I am now writing the building is quite clear. It is a beautiful stoa, seventy-five feet in length, with walls of most perfect Greek masonry, of which four and even five layers are standing all around. Within, there are nine Doric pillars. All the pillar bases are *in situ*; three have the lower drum, while one has two drums, the remaining four, together with the capital in good preservation, having fallen immediately in front of this. At the back wall (north) there are well worked pilasters, one to each alternate pillar. The stoa is about forty-five metres long by about thirteen metres wide. It faces towards the south (*i.e.*, towards Argos) and is approached by a continuous flight of steps. The temple above it must have fallen in before this Stoa was destroyed, since, especially in the western half, we found huge drums of the column from the temple which had crashed through the roof, with geison blocks, and, fortunately for us, also metopes and sima. The flooring was thus in parts littered with fragments of marble from roof-tiles and metopes. Among these were several pieces of sculptured metopes, and of the sima, fragments of arms, legs, torsos of bodies, etc., all from the high relief of the metopes, and two well preserved heads (one quite perfect), with portions of three others. This stoa is perhaps the best preserved of all the buildings which we have found, and is certainly one of the most imposing I know in Greece.

"We also cut into the slope to the west of this stoa, but were soon convinced that no ancient building stood here; we found, however, the traces of a huge staircase which covered the whole slope on this side leading up to the great platform of the temple. There was thus on the south side of the temples facing Argos a magnificent approach to the sanctuary; and it is interesting to note that the line of buildings and the access to them belonging to this period face to the south and east, while the earlier buildings are massed on the west side. This corresponds to the change from the Mykenæan to the Argive supremacy.

"At the close of the last season, we had cut off the slope evenly behind the back wall of that portion of the stoa which was then dis-

covered. It was a huge cutting. Upon arriving this spring, I found that the rain had washed away some of the earth from the side of the cutting, and here appeared a portion of a column drum from the second temple. How this had fallen there it is difficult to explain. Reluctantly (for I knew there could be no building there) I felt bound to dig here again. We thus had to cut away further ten feet of earth to a depth of over twenty feet and for a length of forty-five metres. All this earth was filling for the foundations of the upper temple, and contained a great mass of pre-'archaic Greek' objects, such as we had found in previous years in this same filling. We also dug down to bed-rock for the whole length inside (to the east) of the supporting wall before the West Building.

"Some interesting results appeared from this work. We were much astonished last year when Dr. Washington found in the corner behind this supporting wall and the back of the south Stoa wall Mykenean graves such as have been found at Salamis. I could only explain this to myself by the supposition that this site was outside the earliest *peribolos*. We now found such early walls of the Mykenean period here, together with some such graves, and a great number of vases and small objects outside these early walls.

"Such walls also appeared on the whole west slope, north and northeast of the West Building, where Mr. Rogers had charge of the work, and where we have cleared the whole site down to bed-rock. We can now say with confidence that nothing remains unexcavated *within* the ancient *peribolos*.

"We have now attacked also the fields to the west and southwest, *outside* the *peribolos* walls, where in exploring during the first season we had traced a large stoa and conjectured that there was a Roman temple. This conjecture was a happy one in so far as in the field below, immediately to the west of the temple and bordered by the stream (Eleutherion) on its outer (northern and western) sides, we have found buildings of the Roman period, namely, an extensive and complex system of Roman baths. This is interesting also in its bearing upon the whole nature and function of the sanctuary.

"The other large field I shall excavate as far as possible, and shall especially do my best to enable our architect to make plans of the buildings.

"A few words about our finds. In this respect we have been as lucky as ever. I have already referred to the metope fragments and to the heads. These latter correspond to those we had already found and belong to the metopes. They are worked in a vigorous manner, and are still of such careful execution that I believe even those of the Parthenon can hardly rival them in this respect. One head of a youth

with a helmet is in perfect preservation, even the tip of the nose remaining intact. We shall now have a large number of fragments at Athens, and we may hope to be able to piece some together. At all events the sculptures coming from this temple built by the Argive Eupolemos, with Polykleitos as the sculptor of the temple statue, are among the most important specimens of the great art of the fifth century before Christ.

"From the filling to the second temple we have about seventy-six baskets full of vases, terracottas, bronzes, etc. Though a great part of these came from the dry rubbish used to fill up the platform, I am more and more convinced that in the earlier periods there was some sacred building or great altar on the site of this temple. The early Mykenaean walls along the slopes belong to these, as well as most of the finds which were votive offerings. We have again found here a number of Egyptian objects, including several scarabs. Of smaller objects, genii, and terracottas, this year has given a very large harvest.

"We have found several inscriptions,—some of the Roman period; but the most important epigraphical find, perhaps, of the whole excavation, is a bronze plaque about eight inches square with eleven lines of bustrophedon inscription in the earliest Argive characters. Mr. Rogers probably will undertake a preliminary publication.

"I have the photographer Merlin here now, who is taking views of the buildings and the sites, and I shall proceed to make arrangements with Mr. Tilton (architect) for the most adequate form of publication.

"I shall do my best, and Mr. Tilton promises to use all his energies to assist me to put into the printer's hands the first volume, containing the introduction, the architecture, and possibly the sculpture, by the autumn of 1896.—*Fourteenth Annual Report of Manag. Comm. of the Am. Sch. of Class. Studies at Athens, 1894-95.*

DAPHNI.—THE MOSAICS.—In the immediate neighbourhood of Athens lies the mediæval convent of Daphni, celebrated for the mosaics with which its church is decorated. The readers of the *Athenæum* are aware that the Greek Government and the Archaeological Society of Athens have undertaken to save these mosaics. Carefully detached from the walls by a Venetian artist of the name of Novo, they were replaced after the most injured portions of the structure had been rebuilt. Several of the ancient mosaics, now restored to their old positions, will be found copied and described by M. Millet, of the Ecole d'Athènes, in recent numbers of the *Greek Archaeological Journal*. One of those lately replaced is the so-called Anastasis, the descent of the Saviour into the lower world for the rescue of those confined there, a representation which accords with the tradition of the Eastern Church at Easter. The place in the church of this beautiful mosaic is on the

right of the entrance from the western door, at a height of 5 m. from the ground. It is 3.15 m. high and 2.28 m. wide. Ludwig Thiersch, of Munich, who studied the picture forty years ago, considered it one of the finest works of the Byzantine school. A highly interesting fact is that some time ago, when certain modern additions to the narthex were pulled down, its western wall was found to be enriched with two mosaic pictures hitherto unknown. They are symmetrical semicircular works, one of Joachim and Anna, the other of the seizure of Jesus on the Mount of Olives. The latter is the more interesting, and it is also the more recently brought to light. It covered the right-hand portion of the western wall of the narthex. Singularly animated are the figures of the Saviour, of Judas, and of the Roman centurion. Judas's physiognomy is exceptionally sympathetic; he is giving the Saviour no kiss, but is laying his right hand vehemently on His shoulder. The centurion holds his staff towards Jesus.—*Athen.*, Aug. 3.

**DELOS.**—**EXCAVATIONS OF THE FRENCH SCHOOL.**—In the last campaign the principal aim was to lay bare the part of the town adjacent to the harbour, as we possess in this quarter a Greek Pompeii, so to say, covered with a huge layer of earth, the removal of which is destined to enlarge our knowledge of the domestic life of the Greeks as well as to yield objects of art. A considerable portion of the ground adjoining the harbour has been turned up, and commercial warehouses and private dwellings have come to light, so that we can not only draw up the plan of a Greek house, for a knowledge of which we have hitherto been pretty well dependent on Vitruvius, but we have also gained possession of real artistic treasures. The dwellings at Delos are in other respects well preserved, and they were not merely decorated with wall paintings and mosaic pavements, but also contained works of sculpture, some of which were statues of the owners of the buildings, while some were ideal works or copies of famous masterpieces. The best of the pieces of sculpture discovered up to the present time are a marble figure of a woman of the Roman period, in the best state of preservation, and a beautiful replica of the Diadumenos of Polykleitos. The finds hitherto made encourage the hope that further excavations may lay bare all the buildings lying round the temple as well as the lower city, which was still a flourishing place in Roman days. Occupied with the explorations at Delphi, the French cannot, for the time being, proceed more vigorously at Delos; only after the close of their excavations at Delphi will they be able to work systematically, and bring to the island the machinery now in use at Delphi.—*Athen.*, July 20.

**PLAN OF THE HARBOUR.**—M. Ardoillon has been able to trace the complete plan of the ancient harbour of Delos, which in the second cen-

tury b. c. formed the chief commercial emporium of the Mediterranean. The harbour consisted of two basins, the one for pilgrims, the other for merchants, called the sacred and the profane. The merchants' harbour was divided into two basins, corresponding to the two quarters on land, one on the north, the other on the south of the sanctuary, the one consisting of docks and warehouse quays, the other of shops and bazaars for traffic.—*Athen.*, Aug. 31.

**DELPHI.**—**DATE OF REBUILDING OF THE TEMPLE.**—At a recent meeting of the Académie des Inscriptions, M. Homolle read a paper on the date of rebuilding of the temple of Delphi, as revealed by the French excavations. The foundations of the western face and the south-western corner show traces of an earthquake, subsequent to the building of the Alcmaeonidae, in the sixth century. Many of the courses are constructed of pieces of moulding and fragments of a triglyph from the eastern front, which (as is known) was of marble. That side of the temple, therefore, must have been overthrown, and the debris utilized for the new building. Even the original foundations of that side have disappeared: all that now remains shows that the building was erected at one time, and according to a uniform plan. None of the portions of architecture that have been discovered can be assigned to a date earlier than the fourth century. Consequently the temple must have been destroyed and rebuilt towards the end of the fifth or the beginning of the fourth century. Also from the inscriptions discovered at Delphi, the conclusion can be drawn that very extensive works were going on from about 350 to 330 b. c. These inscriptions relate to every part of the building—from the prodomos to the opisthodomos, from the outer portico to the inner cella. An inscription at Athens, combined with a passage in Xenophon, show that an appeal was issued by the Amphictyons to all Greece for subscriptions towards the rebuilding of the temple in the year 371 and 368 b. c. If, then, the temple discovered by the French is a monument of the fourth century, it follows that Pausanias, when describing what existed in his own time as a work of the sixth century, must have been wrongly informed. And a literary question of the first importance—nothing less than the credit to be given generally to the statements of Pausanias—arises from the discussion of what seems at first only a problem in archaeology.—*Acad.*, Oct. 5.

**DISCOVERY OF SCULPTURES.**—It is reported from Delphi that reliefs have been found representing Herakles shooting the Stymphalian birds, the fight with Antaios, a part of the Centaur fight and the rare representation of Herakles slaying a sea monster with reference to the freeing of Hesione. These reliefs show that they adorned the front of the "skene" as in the theatre of Dionysos.—*Atlantis*, July 6.

Yesterday was reported the finding of a poros statue representing probably Athena, unfortunately without a head. The stone bears traces of coloring. The style of the work suggests the poros reliefs of archaic style found on the Athenian Acropolis. The ruins of a marble lion were also found.—*Hestia*, May 26.

**ELEUSIS.—THE INSCRIPTIONS.**—The Council of the Archaeological Society has recommenced the excavations there, and intends to clear the whole place within the year. Not much remains to be done, inasmuch as the greater portion of the site has already been laid bare under the intelligent superintendence of M. Philios, whose name will remain inseparably connected with Eleusis. M. Philios has proceeded further with the study of the sculptures and inscriptions derived from the ruins, and I cannot resist making mention of his communications. One of these, read in the spring before the French Archaeological Institute, is devoted to the *personnel* of the Eleusinian priests. The inscriptions prove that there were as many men as women. The men were the hierophants, the Keryx, the Dadouchos and the so-called ἐτί βωμῷ; the women consisted of the female hierophant the Demetra, the hierophant (female) of Kore, the Dadouchusa, and the Hiereia. All were chosen in equal numbers from the family of the Eumolpidai and Kerykes.

In another paper M. Philios discussed the following inscription:—

Καὶ σοφίγ κλεινὸν καὶ σεμιὸν φάντορα (?) νυκτῶν,  
Δηοῦς καὶ Κόρης γνὸν ὄρᾶς πρόπολον,  
ὅς ποτε Σαυροματῶν ἀλεεῖνων ἔγον ἀθεσμον  
ὄργια καὶ ψυχὴν ἐξεσάσε πάτρη,  
καὶ τελετὰς ἀνέφηνε καὶ ἥρατο κύδος ὅμοιον  
Εἵμολπῳ πινυτῷ καὶ Κελεῷ ξαθέῳ,  
Αἰστονίδην τε ἐμίνησεν ἀγακλυτὸν Ἀντωνίον,  
ὧν' εἶνεκ' αἰν.....

This stone probably relates to the same person who is mentioned in the inscription first published by Chandler (c. i. a., iii. 713). Boeckh conjectured that this last inscription, in which also there is mention of a hostile raid upon Eleusis, refers to the Heruli who invaded Attica in the year 267. But since the emperor who was initiated by the Eleusinian hierophant is called Antoninus in the new inscription —a name which was not assumed by any emperor later than Heligabalus — it is extremely probable that Marcus Aurelius is the sovereign intended, and it may be plausibly conjectured that the Sauromate mentioned in the inscription are the Costoboci, who, according to Pausanias, penetrated as far as Elateia in 167 A. D., and were driven thence by Mnesibulus. The writer of this letter here

conjecturally identified the Sauromatae with the Costoboci when he was favoured by M. Philios with a copy of the inscription some months before.—*Athen.*, Aug. 3.

INSCRIPTIONS.—In the *Eph. Arch.*, 1894, pp. 189–212, A. N. Skias publishes forty-two *Inscriptions from Eleusis*. These are very fragmentary, chiefly votive or dedicatory. Nos. 1, 2 (=CIA I 429<sup>s</sup>, Suppl. p. 105), 3, and 4 are interesting on account of their archaic letters. No. 10 is an account of expenses for building and repairs. No. 36 is a decree of “later Roman” times.

DISCOVERY OF A TOMB WITH RICH CONTENTS.—At Eleusis a tomb has been discovered, important for the variety and richness of its contents. Around the skeleton of a woman buried in it (probably a priestess) lay numerous objects of female ornament, amongst which were some very finely executed earrings with amber globules, some brooches in bronze and iron, many rings in gold and silver, and some bronze bracelets. The rest of the contents of the grave consisted of some seventy vases of various forms, three Egyptian scarabæi, and a statuette of Isis in ivory. These last objects point to some relation between the Eleusinian mysteries and Egypt, as indicated a short time ago by M. Foucart.—*Athen.*, Oct. 12.

DISCOVERY OF A PAINTED TABLET.—In the excavations being made at the expense of the Archaeological Society and under the direction of the Ephor, M. Skia, in Eleusis, there has been found a painted tablet of baked earth, having a rectangular form and terminated by a beautiful gable. This work, which is reckoned to be of the fourth century before Christ, is by an eminent painter of that epoch, and has four female figures of which the coloring is remarkably preserved. At the basis of this offering, which from a casual examination appears to have been used with reference to the Mysteries celebrated there in antiquity, the inscription is preserved, ‘Minion set it up.’ To this find a great signification is given by the experts, not only on account of its beautiful workmanship in general, but also on account of the evident position which its representations hold with reference to the Eleusinian Mysteries, concerning the form and nature of which we have no certain knowledge yet.—*Atlantis*, June 8.

DISCOVERY OF AN URN.—The Ephor of Antiquities, M. Skias, while overseeing the excavations at Eleusis, found a beautiful urn, unfortunately in fragments bearing the customary representation of Eleusinian urns, that of Demeter, Kore, and Triptolemos. This urn bears the subscription in letters plated with gold:

Δημήτρια Δήμητρα ἀνέθηκε.

The urn was gilded in many places but the gold has been worn off through time. It is of the fourth century B.C.—*Hestia*, May 23.

REPRESENTATIONS OF TRIPTOLEMOS.—A third communication of M. Philios is taken up with the representations of Triptolemos. Starting from some reliefs found at Eleusis, and comparing them with other sculptures and vases, he came to the conclusion that Triptolemos was always depicted as sitting in a car drawn by winged dragons. There is only one exception, the standing figure of Triptolemos occurring on a relief discovered several years ago in the little church of St. Zacharias at Eleusis, and preserved in the Central Museum at Athens; for M. Philios identifies as Triptolemos the youthful personage placed between Demeter and Kore, although others take him for Bacchus, and Bötticher considers him a herdboy. Inasmuch as the drapery of Kore on this relief resembles that on other monuments of the fourth century, among them some obviously related to Praxiteles, M. Philios agrees with Robert von Schneider that this type of Kore should be referred to Praxiteles, and he goes on to conjecture that Praxiteles in his famous works represented Kore as bearing not a torch, but a crown. This would seem to be the reason why Kore in the Praxitelean group that, according to Pliny, was placed in the Servilian Gardens at Rome, was taken for a Flora, unless, perhaps, for Flora of the MSS., Cora should be read. Assuming that the youth of the Eleusinian relief is Triptolemos, M. Philios has compared the figure with the Hermes of Praxiteles and with the head, found at Eleusis, of the so-called Praxitelean Eubuleus. To the head of Hermes that of Triptolemos bears no resemblance; on the contrary, there is a great resemblance between it and the so-called Eubuleus. They have in common the dreamy look of the eyes and the characteristic peculiarity of the arrangement of the hair. Relying on this, M. Philios holds that the so-called Eubuleus represents a replica of the Praxitelean Triptolemos, but he is not inclined to object to a simple identification of it with Triptolemos without reference to the Praxitelean type, a view advocated by Kern. Another idea is also put forward by him. The head of Eubuleus has unmistakably a look of portraiture, and recalls the head of Alexander, and it might be taken for an idealized head of the Alexandrian period. But, curiously enough, the description by Plutarch of the portrait of Demetrius Poliorcetes in many points agrees with the characteristics of the head of Eubuleus, and it is not impossible that it may be an idealized head of Demetrius Poliorcetes.—*Athen.*, Aug. 3.

EPIDAUROS.—It is a shame that the Archæological Society has this year abandoned the idea of completing the excavation of the Stadium. The discoveries made there lead us to hope that in it we possess the only Greek stadium which remains in perfect preservation. Not only three rows of marble seats have been found there, but also the *aphesis* and the goal, together with the little pillars in the *meta* and the other

remains. Local hindrances stand in the way of further excavation, especially the difficulty of carrying away the earth, for which purpose a small railway must be laid down.—*Athen.*, Aug. 3.

**KALCHIS.**—At Kalchis, in Euboea, the remains of a gymnasium of the Roman period, and of a bath attached to the gymnasium, have been brought to light at the depth of a metre in a spot named Bei Baksché, at the north corner of the town, during the laying out of a private garden. They consist of a mosaic floor covering about 200 square metres. All round it runs a border of thin stones, from which the mosaic is separated by two green lines 0.40 m. broad. Under this border run clay pipes which appear to belong to an aqueduct. This mosaic floor is connected with another space of 100 square metres which is paved with white and black slabs. On this second space are standing two walls of tufa between which were several small pillars. Several logs and inscriptions of the Roman period have been found among the ruins.—*Athen.*, Aug. 3.

**LYKOSOURA.**—At the same time M. Leonardos is at work at Lykosoura; and he, too, has obtained important results. The floor of the *cella* of the temple of Despoina, which has been laid open to view, is covered with an ancient mosaic of white and red stones. In the centre are depicted two life-size lions in most lifelike attitudes. This picture is surrounded with several ornamental borders, among them one of spiral maeanders, another of a garland of rich twigs plaited together, then follow again a maeander and a row of extremely pretty large arabesques of flowers. The terrace of the temple is surrounded by a supporting wall (divided into several large steps) which keeps back the masses of earth that lie above the temple. On the height lay the so-called Megaron, on which the festival of the goddess was celebrated, and the offerings of the Arcadians laid before her. M. Leonardos finds himself upon the traces of the great altars of Demeter, Despoina, and the Great Mother described by Pausanias, and he will likewise excavate the long hall mentioned by Polybios, which contained notable reliefs depicting gods and heroes. If to these architeconic and sculptural discoveries inscriptions are added, the gain for history and art will be most important.—*Athen.*, Aug. 3.

**MYKENAI.**—From Mykenai there is news of interest. M. Tsountas, whose name is pretty well identified with Mykenai, has been digging zealously. The excavation of the whole area of the ancient Akropolis is the main aim of his campaign this year. An interesting relief of poros stone has been found, a fragment of a metope from a temple of the sixth century. On it is depicted a goddess who has not yet been satisfactorily explained. The style is good, and the discovery leads us to hope that other fragments of the same temple may be met with.

Of the remaining discoveries may be mentioned a gold ring from a tomb. On the ring is depicted a man who is leading a goat to be sacrificed. For the next few weeks M. Tsountas will turn his energies to the excavation of a tumulus on the plateau of the Akropolis, which promises to prove most interesting as it appears to be undisturbed.—*Athen.*, Aug. 3.

**MYKENÆAN ART.**—Two or three recent meetings of the Académie des Inscriptions have been devoted to a discussion of the art commonly called "Mykemean."

The subject was introduced by Dr. Helbig, of Rome, who is a foreign associate of the Académie. He began by contesting the received opinion of archæologists, that this art originated in Greece, for the following reasons: (1) As M. Pottier has rightly observed, the Mykenæan monuments undoubtedly made in the Peloponnese—such as the funerary stelæ, the Gate of the Lions, the fresco of the bull, &c.—are far inferior in workmanship to those masterpieces among the movable objects which might have been imported from abroad; for example, the dagger blades worked *ad intarsio*, the handles of the mirrors, the gold seals, &c.; (2) the technical processes, often of a complex nature, which characterise Mykenæan art—such as the *intarsio* on metal, the glass-ware, the pottery, the sculpture in gold and stone—are not to be found in the authentic monuments of Hellenic art that immediately follow the Mykenæan period; (3) there is no connexion between the Mykenæan style and that of the Dipylon, which replaced it in Greece proper—it is impossible to admit that the same people who had produced the scenes full of life on the cups from Amyklai could have degenerated to the geometric silhouettes of the Dipylon style; (4) the Mykenæan artists owe much of the elements of their decoration to a maritime fauna, showing that fishing occupied an important part in the life of the people. Such was not the case with the early Greeks. The narrative portions of the Homeric epics prove that the Greeks of that time did not practise fishing nor eat fish; (5) Mykenæan objects have been found in certain regions which the Greeks only reached long after the end of the Mykenæan period—Egypt, Sicily, Italy, Sardinia, Spain. According to the Homeric epics, the arts and commerce were in a condition altogether primitive: there are no indications that the Greeks exported the products of their industry.

All the facts relating to Mykenæan art correspond, on the other hand, very well with what we know of the Phœnicians. It can be shown that the elaborate technical processes mentioned above were known to the Phœnicians as early as the fifteenth century B. C. The general character of Mykenæan art resembles closely that of the purest Phœnician art. The Phœnicians were devoted to fishing from a remote

antiquity: Sidon means "fishing village;" fishes were a prominent object of worship in Phœnicia. It is certain that, in all the regions where Mykenæan objects have been found, the Phœnicians were already settled, at least as traders. Finally, the indications supplied by the Homeric epics about the industry and trade of the Phœnicians go back to the Mykenæan epoch. After the tenth century, it was no longer Sidon but Tyre that took the lead among Phœnician cities. But the epic poets never mention Tyre, but Sidon only, which proves that they followed a tradition older than the tenth century: that is to say, a tradition dating from the Mykenæan epoch. From all these arguments, Dr. Helbig inferred that the so-called Mykenæan art is nothing else than Phœnician art of the second millennium b. c.

In the discussion that followed, MM. Bertrand, Perrot, Collignon, Ravaission, Dieulafoy, Philippe Berger, Bréal, H. Weil, De Vogüé, and Clermont-Ganneau took part.

M. Ravaission demonstrated, from designs reproducing the human figure according to the works of Mykenæan art, that this art was based on a principle altogether different to that of Phœnicia and Assyria, and also to that of Egypt, a principle which is found nowhere outside Greece, and which is characterised, above all, by an energetic effort to express, by forms of excessive slimmness and flexibility, the ideas of heroic strength and activity. This peculiar aesthetic morphology, which is essentially preserved through all periods of Greek art, finds its most ancient expression in the objects discovered at Mykenai, Vapheio, Spata, and Menidi. There are to be seen in museums, notably at the Louvre, a large number of objects, hitherto little studied, which are examples much more elementary of this manner of seeing and working, and which take us back to a period far more remote. Among the most striking and instructive of these may be cited the vases painted in the style commonly, but improperly, called geometrical, and ornamented with figures of men and horses of the strangest character, which were discovered some while ago near a gate of Athens (the Dipylon), and at Cape Colias. But where is the cradle of primitive Greek art to be looked for? Neither in Asia Minor nor in Egypt, but rather—as M. Ravaission maintained ten years ago—in the mountains and valleys of Northern Greece which formed the most ancient Thrace, where mythology placed the favourite residence of the Hellenic gods, where poetry described most of the heroes as being born, where the beginnings of art as well as of science and philosophy are laid, in the persons of Hyperborean Apollo (the patron of Athens) and his priest Orpheus.

M. Collignon accepted, with some reservations, Dr. Helbig's theory. Phœnician influence is acknowledged about the fifteenth century b. c.,

and also in the Homeric epoch; why, then, should not this influence be admitted to have lasted during the intervening period? Still, Dr. Helbig's theory is too absolute; and it seems to ignore the existence of a native Achæan industry. Some of the precious things found at Mykenai were undoubtedly made on the spot. He believed that there was also a native pottery. This opinion he supported by various technical arguments; and he further argued that, if a Phenician origin for the pottery be granted, it would be difficult to account for the subsequent development of the geometrical style. For the geometrical style could be referred, to a certain extent, to the Mykenæan manufacture.

M. Dieulafoy thought that Mykenæan art had borrowed largely from both Phœnicia and Egypt, and indirectly from Chaldaea. It is in the ornamentation that Egyptian influence predominates: the rosettes, the palmettes, the maeanders are literal copies; such a ceiling as that of Orchomenos would not cause surprise if found among the tombs of Thebes. The sculpture, on the other hand, suggested the seal-engraving of Chaldaea. But, beside these resemblances, there are also differences strongly marked, which attest the share that the inhabitants of Greece, of the Archipelago, and of the coast of Asia Minor took in the elaboration of Mykenæan art. Moreover, between Mykenai and Sidon there was something more than contact and borrowing: there was union so frequent and close that the average type of the Greek population became changed—from blonde to brown.

M. Perrot gave his reasons for continuing to maintain the commonly received view. M. de Vogüé offered some observations almost entirely favourable to Dr. Helbig's theory.—*Acad.*, July 20.

**MYKENÆAN STUDIES.**—The *Jahrb. d. k. d. Arch. Inst.*, 1895, pp. 114–127, contains *Mykenæan Studies I.*, by Chr. Belger (9 cuts). Attention is called to the paved wagon road from the Lion's gate to the upper citadel, part of which exists near the N. E. corner of Schliemann's excavations. This road is at least coeval with the Lion's gate and the ring of stone about the graves. The way to the lower city about the W. side of the ring of stone is not older than the ring itself and the Lion's gate. The ring of stone was a "stylized" *θρύξος λιθών*, composed of a double row of slabs set firmly in the ground, across which was laid a third set of slabs. These last rested on wooden bars, to receive which square notches were cut in the upper edge of the upright slabs. A similar construction is found in the graves within the circle. The space within the upright rows of slabs was left hollow, the material found there having merely sifted in between the slabs or fallen in after they were removed.

**MYKENÆAN PROBLEMS.**—The excavations of the present year at Mykenai show that the fortress was enlarged on the eastern side and that this enlargement was contemporaneous with the building of the large underground drain. A careful examination of the northern wall upon the south makes it possible to determine the limits of the early enclosure. Such an enlargement seems to have been required not merely by the increased population of Mykenai; but also for the purpose of more effective defence. A similar enlargement took place on the western side, as was believed by Adler, several years ago. This later enlargement upon the western side enclosed the circular ring of graves which formerly stood outside of the walls. The double ring of slabs which enclosed the graves seems to have been erected for the purpose of supporting a mound which was to cover the entire group of graves. This may not have been as high as the tumuli at Troy, but evidence is not wanting of its existence. The view advanced by Belger in regard to the orientation of the graves and that their sculptured faces were set toward the west seems to be an arbitrary assumption unsupported by what is known of the religious ideas of the Mykenaeans and rendered improbable by the position of these graves with reference to the fortress.—Tsountas, in *Jahrb. d. k. d. Arch. Inst.*, 1895, p. 143.

**OLYMPIA.—THE CURTIUS FESTIVAL AT OLYMPIA.**—The great event of the month to those interested in archæology has been the recent festival held at Olympia in honor of Prof. Ernst Curtius's eightieth birthday—an anniversary which, it will be remembered, was celebrated with much éclat in Berlin on the 2d of last September. It was decided then to postpone the celebration at Olympia until the following spring, that being a better season of the year for visiting Greece. To the archæological world it seemed a peculiarly happy idea to meet at Olympia in honor of the venerable savant who had been the means of bringing its long buried treasures to the light again, after so many centuries of oblivion. Accordingly, the gathering at Olympia yesterday to witness the unveiling of the bust of Curtius included representatives from many nations and of various branches of art and letters. From an early hour in the morning the sacred Altis was thronged by an immense crowd of country-folk, who, in their gay costumes, grouped picturesquely about under the trees on the surrounding slopes, made up a scene which vividly brought to mind the descriptions of the ancient gatherings at Olympia. In the middle of the large central hall of the Museum, with the gods on either side and the beautiful Victory of Paionios behind, had been placed the draped bust of Curtius, a work of the Berlin sculptor Schaper, being a copy in Pentelic marble of the one which ten years ago was presented to Curtius by his friends and

admirers on his seventieth birthday, and which now forms one of the greatest ornaments of the quiet house in Berlin. The inscription upon the pedestal of the Olympian bust runs as follows: \* ERNST CURTIUS —EPNEΣΤΟΣ ΚΟΥΡΤΙΟΣ. Von Freunden und Verehrern gewidmet am 2ten September, 1894. 'Η ἐλληνική κυβέρνησις τιμῆς ἀνέκει ἐνθάδε ιδρυσε.'

The exercises were opened by Prof. Wilhelm Doerpfeld, First Secretary of the Imperial German Archaeological Institute at Athens, who, in a speech of masterly eloquence, gave a rapid sketch of Curtius's work at Olympia, and in conclusion called upon those present to join with him in crowning this latest of the Olympic victors with the crown of wild olive. He then withdrew the light covering which hid the bust, amid great applause. M. Kavvadias, General Ephor of Antiquities in Greece, then spoke in the name of the Greek Government, accepting the bust, and dwelling at length upon the great services which Curtius had rendered to the world of art and letters. Other speeches followed, notably that of M. Homolle, Director of the French School at Athens, whose graceful tribute both to Curtius as a scholar and to German achievements in archaeology, was much appreciated. Wreaths of laurel were presented by Prof. Percy Gardner, in the name of the British School at Athens and of the Society for the Promotion of Hellenic Studies, and by Mr. Richardson in the name of the American School of Classical Studies at Athens. Dr. Doerpfeld then crowned the bust with a wreath of wild olive presented by Miss Jane Harrison in the name of the Empress Frederick of Germany, and with a wreath of laurel from the Crown Princess Sophia of Greece. In conclusion, enthusiastic cheers were given by the audience for Curtius, for Greece, and for Germany.

The ceremony at the Museum was followed by a banquet, under the genial auspices of Dr. Doerpfeld, at which, besides the opening toast to the King of Greece, whose warm interest in the work at Olympia was dwelt upon by Dr. Doerpfeld, numerous toasts were proposed to Curtius by the representatives of the different literary and scientific bodies present. In conclusion, a congratulatory telegram to Curtius was read aloud by Dr. Doerpfeld, to which the company responded with applause, a copy being afterwards passed round for the signatures of all present, to be sent to Berlin by post.—D. KALOPOTHAKES in *The Nation*, May 16.

CHRONOLOGICAL STUDIES.—In the Archaeological Society of Berlin, at its general meeting, Curtius, presented a plan of the terrace with the treasure houses at Olympia and explained their history. The Kypselidae began the establishment of treasure houses when they erected the opisthodomos of the Heraion. About Olym. 50 when Sparta had

regained her strength the Heraion became a sculpture gallery. Then at the base of Mt. Kronion were established a series of treasure houses facing the altar of Zeus. Under the tyrants were established the treasure houses of Megara and Sikyon. The treasure house of Kyrene dates from the time of Battos the Lucky, about 550. The only treasure house which dates earlier than the sixth century seems to be that of Karchedon, but the booty of Himera may have been lodged in an older treasury of the Syracusans.—*Arch. Anzeig.*, 1895, p. 163.

**RHODES.**—M. Delamare, a French archæologist, has been authorized to excavate in the Turkish islands of Rhodes and Cos.—*Athenæum*, Aug. 25.

**VALCIK.**—At Valeik, in the territory of the Greek colonies in South Russia, some seven Grecian statues have been found, which, together with walls and pillars, evidently denote the site of a temple. The two best-preserved statues seem to belong to Pan and Jupiter, though identification is difficult, as both head and hands are wanting. The former is represented sitting on a throne bearing an inscription of thanksgiving.—*Athenæum*, March 16.

#### TURKEY.

**CONSTANTINOPLE.**—**A RUSSIAN ARCHÆOLOGICAL INSTITUTE.**—The *Arch. Anzeiger*, 1895, p. 136, reports the foundation of a Russian Archæological Institute at Constantinople. Its administration is connected with the Russian embassy. There are to be a director, a secretary, and a number of pupils. The government gives the school an annual grant of 12,000 rubles in gold. Professor Th. Uspenskij, of Odessa, has been appointed director.

**REPAIR OF THE COLUMN IN THE HIPPODROME.**—A commission has been appointed in Constantinople for the repair of the well-known column in the Hippodrome.—*Athenæum*, Aug. 25.

**ANTIQUITIES FROM NIPPUR.**—Bedri Bey, of the Imperial Museum at Constantinople, has brought to that institution the cuneiform and other antiquities found at Nippur, in the Bagdad district.—*Athenæum*, Aug. 25.

**THE EARTHQUAKE.**—According to the examination made by the authorities of the Greek patriarchate, the Byzantine edifices of Constantinople have not severely suffered by the earthquake.—*Athenæum*, Aug. 18.

#### BOSNIA.

**BUTMIR.**—We quote from the *Times* the following report of a paper read before the anthropological section of the British Association:

"Dr. R. Munro gave an oral address upon the neolithic station of Butmir, in Bosnia. He said that, as a member of the Congress of

Archaeologists and Anthropologists held at Serajevo last August, he had carefully inspected the station and its excavations. It was highly probable that in former times it was partially a lake-basin. The discoveries made in 1893 had led to an investigation under the supervision of M. Radimsky. A perpendicular section had revealed a series of thin and more or less stratified beds of clay, charcoal, ashes, and mould, containing fragments of pottery, flint implements, stone axes, and other remains of a primitive people. This relic-bed, four or five feet thick, had a superficial area of about five acres, and lay immediately above a bed of fine clay deposited by natural causes prior to the founding of the pre-historic settlement. The occurrence on this clay of irregularly shaped hollows had led M. Radimsky to think that they were the foundations of the huts of the first inhabitants; but more probably the people lived in huts built on piles, and the hollows in the clay were diggings for making implements and for use in house construction. Some burnt-clay castings of the timbers of which the huts were constructed had been found in several places. The remains were so abundant as to suggest the idea that the people of Butmir carried on special industries for their manufacture. Stone implements in the form of knives, arrow-heads, scrapers, axes, and tools were in all stages of manufacture. The material out of which the perforated axes were made was not found in the neighbourhood, and hence it was supposed that they had been imported, thus indicating a knowledge of division of labour among these early settlers. The pottery had been ornamented with a great variety of designs, among which a few specimens with a spiral ornamentation had excited much interest. A special feature of the discovery was the existence of a number of small clay images, or figurines, rudely representing the human form, among them being one, a head of terra-cotta, disclosing art of a superior kind.

"Sir John Evans remarked that the settlers probably belonged to the transitional period between the age of stone and the age of bronze, and came there on account of the existence of clay. It was, then, reasonable to infer that the holes would represent the clay extracted for working into implements and the walls of their huts.

"The president [Prof. Flinders Petrie] said that the character of the holes in the clay reminded him of the sand-pits dug in Egypt. The specimens of black pottery were absolutely identical with pieces he had found this year in Egypt and at other times at Hissarlik and in Spain. Hence it was probable that this people lived about 3000 b. c., for the general manufacture of black pottery could be referred with certainty to the definite period from 3300 to 3000 b. c. Metal was then in use in Egypt; but it was quite possible that the people of But-

mir were living in the stone age while other peoples had reached the metal age."—*Acad.*, Sep. 28.

#### RUMANIA.

**ADAMKLISI.**—The *Archæologischer Anzeiger*, 1895, pp. 27-32, reprints from the Vienna *Neue Freie Presse* of Feb. 14, an address by O. Benndorf describing a monument at *Adamklissi* in that part of Rumania called Dobrudja. The circular monument consisted of a cove of concrete adorned with relief slabs. These have been removed, and many are now used as gravestones. The monument was surmounted by a gigantic trophy in stone. The whole was erected by Trojan's army to commemorate the defeat of the Dacians. A cut gives a view of the monument restored.

#### FRANCE.

**A NEW LAW ON MUSEUMS.**—The French Minister of Public Instruction and Fine Arts has lately drawn up with the coöperation of the Minister of Finance a projected law upon the civil status to be given to the national museums. After having stated that art is not a mere sumptuary matter but one of extreme utility and that museums in France are indispensable centers of education, he shows how necessary it is to rectify by some urgent reforms and at no expense of the budget the great poverty of the museums. He proposes to accord a civil status to the museums with the expectation that this will result in stimulating gifts and loans of private individuals or collective subscriptions, which little by little would constitute a museum fund. The State on its side would assist this fund by paying over to it its annual endowment, renouncing the product of the sale of prints, casts, and reproductions of all kinds, and turning over to the national museums one-half of the product of the sale of the diamonds of the Crown.

At the head of these museums there would be placed a committee consisting of eleven members named for three years by the President of the Republic, that is: Two Senators, two Deputies, a Councillor of State, a Councillor of the Cour des Comptes, five members selected outside the Administration among art critics and archæologists, and three ex-officio members, namely, the Director of Fine Arts, the Director of the National Museums and the Permanent Secretary of the Academy of Fine Arts. This committee would take charge of everything relating to questions of art, in order to insure the proper use of all the funds available for purchase.

The new law would come into effect January 1, 1896.—*Chronique, 1895*, No. 3.

**PUBLICATION OF NUMISMATIC MSS.**—It is announced that the Académie des Inscriptions, at its annual meeting last week, voted 1000 francs (£40) for the publication of the numismatic manuscripts left by the late M. Waddington. This refers, we presume, to his catalogue of the coins of Asia Minor, concerning which Mr. Barclay V. Head writes in the current number of the *Classical Review* :—

"This catalogue, the result of no less than forty years' study, is not merely a description of M. Waddington's own collection, valuable as that alone would be. It is a complete Corpus of the coins of Asia Minor, in all the great European cabinets, each of which was in turn visited and minutely examined by M. Waddington. Mionnet's readings (frequently lamentably deficient) were all either verified or corrected by him, and thoroughly reliable descriptions were added of hundreds of coins which are as yet unpublished.—*Academy*, Nov. 24.

**TWO CASES OF THEFT FROM THE CABINET DES ANTIQUES OF THE BIBLIOTHÈQUE NATIONALE.**—The collection of engraved stones, intaglios and cameos of the Bibliothèque Nationale has been twice robbed since the middle of the eighteenth century. The first and most important of these robberies, has so far as we know, been unnoticed. In 1750, Mariette published the engraved stones of this collection. The preparation of a new edition of this work reveals the unexpected fact that fifty pieces have disappeared since 1750. At first it seemed reasonable to suppose, that this robbery took place at the time of the Revolution, but this hypothesis is inadmissible since one especially attractive intaglio was replaced in 1779 by a copy. It seems more likely, therefore, that Louis XVI, at the beginning of his reign took intaglios from the Royal library, as Napoleon did in 1808. Possibly he presented these to Marie Antoinette. If we may judge from the engravings of Mariette, many of these missing stones were modern and only a few of archaeological value. The second removal of objects from this collection took place on the 4th of March, 1808, when Napoleon ordered the library to remit to him eighty-two pieces of which forty-six were cameos and thirty-six intaglios. In 1832, fifty-eight of these stones were restored to the Bibliothèque, but the remaining twenty-four are still missing. If we may judge from the descriptions, a number of these were probably modern.—S. REINACH in *Chronique des Arts*, 1895, p. 97.

**GALLO-ROMAN FIGURES OF EPONA.**—In the *Rev. Arch.*, March to April, 1895, M. Salomon Reinach gives the first instalment of a very thorough study of Epona. In this article he considers only the Gallo-Roman representations of a female equestrian, reserving for future articles the consideration of feminine divinities associated with horses, but not mounted; also the inscriptions and texts which mention the goddess

Epona. The articles upon Epona in Roscher's *Lexikon der Mythologie* and in Daremberg and Saglio's *Dictionnaire des Antiquités* make no attempt to present a catalogue of the figures of Epona. In 1842 Düntzer was not acquainted with an image of the equestrian Epona. In 1843 Chassot de Florencourt mentions two. Becker in 1858 enumerates eight. In 1870 Lindenschmit knew of fourteen. In 1885 Weckerling brought the number of these figures to twenty. Finally in 1893 Hettner counted thirty examples of the same type.

The catalogue made by M. Reinach brings the number up to sixty: these he has drawn from various sources in France, from Luxembourg, from Germany, Austro-Hungary and from Italy. Having regard to their provenance he ascertains that such figures are very common in the neighborhood of Autun, Metz, Trier, Worms and Mainz; that is to say in the eastern end of Gaul where Roman legions were stationed. Thirty-four of these monuments are in stone; eight are in bronze and one only in painting. The exact place where most of these monuments were discovered is not known, but in two cases it may be affirmed that they were placed in stables. In dimensions they are always small and were probably placed above the doors or on the interior walls of stables. In a single case only is this female equestrian accompanied by an inscription. So far as the attitude of the goddess is concerned, we find her fifty-one times seated upon the right side of a horse moving toward the right and five times only on the left side of a horse moving toward the left. In no case is the goddess seated upon the left side of a horse moving toward the right. It seems certain that in antiquity women generally mounted their horses upon the right side, but the evidence is not sufficiently exact to enable us to assert that this was a universal rule. As for the texts one only bears upon this point; that where Tatius describes a painting representing Europa seated upon the right side of a bull. So far as monuments are concerned, those only can be considered as evidence which represent the woman as mounted upon a different side of the animal from that in which it is moving. Such monuments are extremely rare, but a number may be mentioned from Greek times down to the Renaissance in which a woman is mounted upon the right side of an animal moving toward the left. In several cases the feet of the woman rest upon a small foot-rest. This foot-rest did not disappear until the end of the Middle Ages, the time when the side-saddle was introduced. Side-saddles are said to have been introduced into England by Queen Anne of Bohemia, wife of Richard II, 1338; but we know also, that foot-rests were made as late as the Renaissance period.

The attributes of this goddess are a patera, two patrae, a patera and a cornucopia, a patera and fruit, a cornucopia alone, a vase with fruit,

a basket with fruit, fruit alone, a single fruit or flower and a crown. In one monument only does the goddess carry an infant; in several she holds upon her knees one or more small animals; usually she is heavily draped. The horse is frequently represented as trotting or ambling; rarely as in repose; more rarely still walking and twice only as on the gallop. Besides the animals which the goddess carries upon her knees, she is in five cases accompanied by a colt; in one instance only by a dog and in one other by other horses.

**PORTRAITS OF FRANCIS I.**—A painter named Barthelemy Guéty, surnamed Guyot, remained for a number of years in the service of Francis I as his private painter. He had this position before 1515 and preserved it until 1523. After he had lost his official position he continued, however, to work for the King. To him should be attributed a remarkable miniature of 1512, offered to Francis I on his eighteenth birthday and containing exquisite portraits of Francis and his sister. A second portrait on wood, belonging to the Chantilly collections of the Duc d'Aumale, was painted but a little later, perhaps in 1514. It is perhaps attributable to a painter named *le Matelot* or *Mathelot*, then in the king's service.—*Gazette des Beaux-Arts*, Feb., 1895.

**JEAN PERRÉAL.**—In the *Gazette des Beaux Arts*, 1895, p. 265, R. De Maulde La Clavière writes upon Jean Perréal, in which he gives a good account of the sculptor, adding valuable bibliographical references.

**A DRAWING BY THE EARLY FRENCH PAINTER BEAUNEVEU.**—A drawing of considerable size and of great beauty in the Louvre collection is reproduced on Plate 25-26 of the *Monuments et Mémoires* and is of extraordinary interest for the early history of French painting, combining as it does influences from the Italian Giottesque school and the early Flemish school.

Although the texts in French archives show that painting was in a flourishing condition in France during the fourteenth century, the contempt in which all Gothic work was held for so long and which led to such wholesale destruction of works of this style has left but little upon which the critic could base a knowledge of the style of the period. The drawing here published affords an amusing illustration of the ignorance of this style which has been current until very recently. It was part of the collection formed in the seventeenth century by Baldinucci, purchased for the Louvre at Florence in 1806, which was then regarded as a work of Giotto and was thus inscribed in the inventories. Later on it was classified as by an ancient Italian artist of the fourteenth century and thus it was catalogued until 1894. The drawing is 65 cm. high and 326 mm. wide. It is done delicately in ink on parchment with wash shadows; certain parts are delicately finished, others treated more sketchily. It certainly is one of the

most important drawings of any school of the fourteenth century. Below is the death of the Virgin surrounded by apostles. Above is a group of angels carrying the Virgin's soul up to Christ, who is receiving it in the clouds surrounded by angels and the blessed. Still higher up is the celestial sphere in which the Father and the Son are enthroned, while between them is the dove of the Holy Ghost and at their feet kneels the Virgin whom they are crowning. To the left a little below the group of the Trinity are two patron saints kneeling; John the Baptist and St. Stephen. While there is considerable primitive awkwardness in the separate figures, the conception of the whole composition is remarkably fine. It evidently was a scheme for a large composition to be carried out as a fresco upon the wall of some church, although it might possibly have been for a large altar-piece.

M. Paul Durrieu who publishes a drawing in the *Monuments et Mémoires* T. I, pp. 179-202, enters into an interesting discussion on the condition of French painting at this time. He illustrates it by a document of the year 1838, which shows that the Flemish painter by name John of Ghent living in Paris sells to a Countess of Artois, pictures with figures in the Roman style "a ymaignes de l'ovraige de Rome;" that is to say Italian works or works in the Italian style. The greater part of the painters then working in Paris, came from the north of France or from Flanders and they were in general, men familiar with Italian art. Hence the double current, Flemish and Italian, in French painting of this period, which is so characteristically exemplified in the drawing published.

M. Durrieu, not satisfied with having shown this drawing to belong to the French and not to the Italian school, attempts to still further demonstrate its authorship. He compares it to the remarkable and famous illuminations of the psalter executed for the Duke de Berry John, brother of Charles V, now in the National Library in Paris. These illuminations of which there are twenty-four, consist of single figures of the twelve prophets and twelve apostles in groups of two. In these we see the same combination of Italian and Flemish styles. He goes into a detailed study of drapery, of individual heads, of hands and other parts of the body, showing such close analogy between the two works as to make it improbable that they could have been executed by different artists.

Now the author of the illuminations is well known. He was André Beauneveu and by him also are two illuminations in a Book of Hours at Brussels. This painter, born at Valenciennes in the province of Hainaut, flourished as early as 1360 in his native country, but shortly after came to Paris to seek fortune at court and afterwards in the service of the Duke de Berry. For both of these noble patrons, he ex-

ercised his double faculty as a sculptor and as a painter and the remarkable works which he executed between 1367-1390 and the admiration which they excited at the time, show that Beauneveu was one of the greatest artists of his time. It is an interesting fact, that the two patron saints in the drawing would seem to connect it in some way with the works then executed by the artist at Bourges for the Duke de Berry, for St. Stephen is the patron saint of the Cathedral of Bourges and John the Baptist was the patron saint of the Duke de Berry. The writer closes with the conjecture that the original frescoes for which the drawing was made, may some day be found upon a high and narrow wall behind the altar in the chapel of the Troussseau family in the Cathedral of Bourges, which already existed in 1405 and the proportions of which would admit of the presence of such a painting, though at present it is entirely covered with a thick white-wash.

**SEPULCHRAL STATUE OF LOUIS DE SANCERRE, DIED 1402.**—Louis de Sancerre, Constable of France, who died in 1402, was buried at Saint Denis in the chapel of Charles V. His body was removed with that of the kings and other great personages in 1793 and his sepulchral statue was placed in the Musée des petits Augustins. The reclining statue of the Constable in fine white marble, represents him in full armor with closed eyes and folded hands. The obliquity of the eyes has been already noted by M. Courajod (*Alexandre Lenoir* T. III, p. 416) not only in the case of this statue, but of a dozen others made between the years 1393-1497, which seems to indicate a peculiar fashion amongst sculptors of that time, but in the present instance at least, we know from the *Chronique de Charles VI*, Lib. XVIII, Cap. 3, that Louis de Sancerre suffered from strabismus.—ANDRÉ MICHEL, *Mon. et Mem. Acad. Inscr.* T. I, p. 171.

**AIN.—THE GROTTO OF THE HOTEAUX.**—The department of the Ain again attracts our attention by reason of important contributions to prehistoric studies. This grotto opens into the left side of the valley of Furans in the territory owned by the commune Rossillon. In front of it is a terrace 15 m. long which was excavated in 1894 by M. l'Abbé Tournier and M. Ch. Guillon. The reindeer very abundant in the lower strata appears less frequently in the central layers and disappears altogether in the upper strata. Industrial objects are here found in the period of the reindeer. Besides perforated shells and teeth and an indeterminate sculptured object, there were found two engraved clubs. One of these was found in the lowest stratum; on it are still distinguishable some circular engraved lines. The second is more remarkable and contains an engraved reindeer in the act of bellowing. In the lowest stratum there was also found a skeleton of a youth of

sixteen or eighteen years. All supposition of posterior burial is absolutely inadmissible. The funerary furniture consisted of perforated teeth of a stag, several flints and a club. This burial is analogous to those at Menton, at Swordes and at Chancelade.—E. d'Acy, in *Riv. Arch.*, March-April, 1895, p. 240.

**ANGERS.**—An interesting discovery was made on the 16th of September in the Cathedral of Angers during the work of restoration. Underneath the choir have been found the two coffins which seem to be those of the good king René d'Anjou and of his first wife Isabelle de Lorraine. King René was born at the castle of Angers, January 16, 1409, and died at Aix-en-Provence, July 10, 1480. His body was taken to Angers and placed in a vault constructed in the Cathedral. This artistic tomb was destroyed in 1794; only the vault remained intact. In the two coffins of lead placed side by side were found, with the bones, a crown, a sceptre and a thin metal sphere. The coffins will be covered again with lead and replaced in the vault.—*Chronique des Arts*, 1895, p. 310.

**AVIGNON AND ST. DIÉ.**—We read with the greatest apprehension that the French authorities, ever too exacting in that respect, intend to "restore" the famous Romanesque church of Notre Dame at St. Dié in the Vosges. It is to be feared that this proceeding will not be less drastic than that which befell that still more magnificent Romanesque relic, the cathedral at Chartres, where two inches of the whole surface of the building were cut away, with what results as to the reveals of the windows and the mouldings it is easy to imagine.

The French journals assert that Avignon, hitherto so interesting on account of its antiquity and the historic veracity of its streets and public and private buildings, ranging as they do from Roman, Gothic, and Renaissance times, is to be adapted, as Rome, Florence, and Paris have been, to "modern requirements." It is actually proposed to restore the very important Roman amphitheatre at Orange, the best preserved relic of its class, in order annually to hold within its arena performances of classic plays. That the time-injured portions of the amphitheatre should be preserved and even repaired is certainly desirable, and antiquaries who are artists will not protest against revivals of the antique dramas, but "restoration" is quite another thing.—*Athenæum*, Sept. 8.

**BORDEAUX.**—In the *Mélanges d'Arch. et d'Hist.* for October, 1894, M. Georges Goyau makes a careful study of ancient Bordeaux as illustrated in the Imperial Library of Vienna. This study is based particularly upon the *Atlas Major sive Cosmographia Blaviana*, published in eleven vols. folio in 1662, by Jean Blaeu. A Dutch geographer, Laurent Van der Hem, who lived at Amsterdam in the second half of

the seventeenth century, possessed a copy of this *Cosmographia*, to which he made so many additions that upon his death the work numbered forty-three volumes folio. From this important source M. Goyau is enabled to amplify our knowledge concerning the ancient Hotel de Ville, the Palais Gallien and The Pilier de Tutelle, and of the lost sepulchral stone bearing the portraits and inscriptions of Sabinianus and Tarquinia Fastina. All of these ancient monuments are now published from the seventeenth century drawings of Van der Hem.

**BRASSEMPOUY.**—At Brassemouy near Pau have been found interesting ivory statuettes dating from a period known as that of the Madeleine and evincing the vigor and skilful execution of the very early French sculptors. One is the hilt of a dagger representing the torso of a woman; another, rudely carved, seems to be a child's playing. The others are broken, but two of these have a special interest because of their bearing many characters resembling the known types of Oriental art, especially Egyptian.—*Chronique*, 1895, p. 318.

**CHASSENON.**—At Chassenon in the Charente, the site of the old Cassinomagus of the Romans, excavations have brought to light a statuette, 60 cm. in height, representing a divinity of the Gallic Pantheon in the attitude of a Hindu Buddha and wearing on his neck the torque or Gallic necklace enlarged at the ends.—*Chronique*, 1895, p. 318.

**CLUNY MUSEUM ACQUISITIONS.**—The Musée de Cluny has obtained the famous reliquary in Limoges enamel which originally held the bones of St. Valeria. It is a magnificent and elaborate example, measures 26 cent. high by 15 cent. wide, is enriched with a figure of the virgin martyr seated upon a throne, holding her head in her hand, and wearing a sumptuously coloured and much jewelled dress, including a mantle. The head, *repoussé* and chiselled, is in high relief. Other figures, including that of St. Martial of Limoges, add to the interest of this relic.—*Athen.*, Aug. 10, 1895.

Three very interesting wooden statues have recently been given to the Cluny Museum. The most interesting is a statue of the Virgin by an unknown German artist of the close of the xv century. She is enthroned, her head covered with a crown from which heavy tresses of hair escape: her very full robe falls about her in a multitude of folds studied with minute care. With one hand she turns the leaves of a large Book of Hours, lying on her lap. With the other she holds the infant Christ, whose body is bound by a kind of heavy wreath of flowers and who tries to turn the pages of the book. The type of the Virgin is that rather heavy gracefulness affected by the early German artists, such as Albert Dürer and Martin Schongauer.

The other two statues of natural size represent the Virgin and St. John and form part of a Crucifixion scene by some French sculptor of the late Middle Ages. The Virgin draped in a full mantle casts down her eyes sorrowfully and raises her hands in prayer. The simplicity of this face contrasts with that of the Apostle, framed in a heavy growth of hair and raised with an expression of deep grief.—*Paris Temps*, in the *Chronique*, 1895, No. 4.

**LOUVRE ACQUISITIONS.**—Among the recent additions to the Louvre are two magnificent Royal cups recently found in Egypt by Dr. Fouquet. One of them bears the name of Sultan Bibars and the other that of El Noiad. The inscriptions are well preserved and interesting.—*Chronique*, 1894, No. 26.

The Louvre has obtained a great prize by purchasing a funeral statuette in acacia wood, carved in a naturalistic manner, and therefore, probably, of extreme antiquity, representing a priestess of Minou, standing upon a rectangular base which is covered with inscriptions.—*Athenaeum*, Aug. 25.

The Louvre has just purchased for the department of Middle Ages and the Renaissance a copper plaque of the fourteenth century, in which are relief figures on a background composed of blue and green enamels of great beauty.—*Chronique*, 1895, No. 9.

**BAS-RELIEF OF CARDINAL FRANCESCO ALIDOSI D'IMOLA.**—The Museum of the Louvre has recently acquired a bas-relief in bronze of Italian workmanship of the Renaissance. It is a bust and profile of Cardinal Francesco Alidosi d'Imola, Bishop of Pavia in 1505 and Ambassador to Bologna 1508–1510.—*Chronique*, 1895, p. 286.

**STATUE OF ATHENA WITH THE CISTA.**—In the *Mon. Grecs.*, Nos. 21–22, M. Paul Jamot publishes for the first time a statue of Athena acquired by the Louvre in 1880. This statue was found in Krete near Selino on the southern coast of the Island. It represents Athena standing clad in a long diploidion armed with the aegis, wearing a Korinthian helmet and carrying in her left hand the *cista* in which she had enclosed the infant Erichthonios. The youthful Erichthonios is here represented in the form of a serpent whose head and neck emerge from the *cista*. An interesting bronze statue in the museum of Leyden presents a very similar type to this Athena of the Louvre. In attitude and expression the Athena of the Louvre belongs to the type known as the peaceful Athena, and as the Athena Lemnia of Pheidias is considered as the source from which statues of this type have been derived, Jamot enters here upon a criticism of Furtwaengler's identification of the Athena Lemnia. He refuses to admit that the head in Bologna is the head of an Athena or that it represents Attic workmanship. He looks upon it as the head of an athlete of the school of Polykleitos.

He prefers to consider that the Lemnian Athena wore a helmet. He compares the present statue with the Eirene of Kephisodotos and finds in this statue an earlier type. He suggests with some misgiving, that this statue may represent the Athena of Demetrios mentioned by *Pliny, N. H.* xxxiv 76, and that the statue dates from the year 400. Furtwaengler replies to Jamot's criticisms in the *Classical Review*, 1895, p. 269. He shows that Jamot is not aware of the fact that there are two statues in Dresden and that the head of the one belongs to the torso, since the broken surfaces exactly fit one another, fracture for fracture. Also that he did not notice the striking illustration of the statue afforded by an ancient gem (*Meisterwerke*, pl. xxxii, 2). Jamot had asserted that the head is too small for the statue, but Furtwaengler replies that the relation of the height of the face to that of the whole figure is exactly the same as in the canon of Vitruvius, of the Doryphoros of Polykleitos and in the female statues of the Pheidian period. In addition to the examples, already cited in his book, of female heads with short hair, he calls attention to two further examples which represent Athena with even shorter hair than she has in the Bologna head. First, an Attic krater in Vienna on which Athena is represented without a helmet and with hair quite short, like that of a youth. Secondly, a terracotta relief of the Glyptothek at Munich, No. 39 E.

In reply to Jamot's assertion that the Bologna head is not Pheidian but Polykleitan, Furtwaengler makes a counter assertion that Jamot is ignorant of the most elementary differences that distinguish a Polykleitan head from a Pheidian head. He admits that it is nowhere expressly stated that the Lemnian Athena was without a helmet, though this may be inferred from a combination of the statements made by Lucian and Himerius, whereas, the preference of Jamot for a helmeted Lemnian Athena he declares to be merely arbitrary.

**THE HEAD OF AN ATHLETE.**—In the *Mon. et Mem. Acad. Inscr.*, T. I., p. 77, Étienne Michon republishes with fine illustrations the bronze head of an athlete, acquired by the Louvre in 1870 from Beneventum. The head reflects the style of Polykleitos, not however without some admixture of later influences.

**LOUVRE.—AN EARLY MEDÆVAL IVORY.**—The Louvre has recently purchased an early ivory carving of great interest and which is unique in style and subject. It is a thick rectangular plaque carved in the tusk of an African elephant. The face of it, which is slightly oval, is carved with a peculiar subject. Under an architectural dais, representing the buildings of the city, is a group of figures standing around a central seated figure, which is considerably larger in size than all the others. He appears to be a saint, perhaps an apostle repre-

sented as teaching; it may be St. Paul preaching to the Gentiles. He wears a nimbus, long hair and a pointed beard. His forehead is broad and high and bald. While the type of this figure is somewhat traditional and commonplace, the other figures grouped about him in very high relief to the number of thirty-five, are far more original in type. They are all listening with great attention, with their heads bent forth and toward the speaker; some of them carry tablets in their hands; all of them are bare-headed and wear long hair cut straight across the forehead, and all also wear a short beard; all of them wear the same costume—a robe or tunic with folds and embroideries and the chlamys with rich border fastened over the shoulder with a fibula.

On top of this scene, supported by piers of masonry on the front of the relief, rises an ancient city, which can only be studied by examining carefully the top of the ivory. All the details are given of the narrow streets, of the buildings with roofs covered with imbricated tiles, with windows and balconies filled with spectators, all listening to the preacher with greatest attention. What gives an exceptional interest is the peculiar arrangement of these buildings. Their very irregularity, their characteristic form, the vast semi-circular portico in the centre, all show that some special city was intended. Perhaps it was Rome itself. M. Schlumberger, who illustrates this ivory in the *Monuments et Mémoires*, T. I., pp. 165-170, finds some difficulty in assigning a date to this work. He places it in the ninth century, while citing the opinion of M. Saglio that it is very much earlier, comparing it to the mosaics of the sixth and seventh centuries in which are similar representations of towers and buildings.

THE IVORY HARP OF THE MUSEUM OF THE LOUVRE.—The origin of this rare and curious instrument has occupied archaeologists ever since it was presented to the museum by Mme. la Marquise Arconati-Visconti. Upon it is a monogram composed of the letters A and Y, interpreted by some as the first and last letters of the motto "*Aultre n'aray*" of the Duke of Burgundy, Philippe le Bon, or the initials of Antoine of Burgundy and his wife Isabelle of Luxembourg. A third explanation is now proposed. This is suggested by the ornaments composed of the fleur-de-lis, which suggest that the harp belonged to two persons connected with the court of France, whose names began with A and Y. In accordance with this condition we find in the fifteenth century the Duke Amédée IX of Savoy and his wife Yolande of France, who upon the death of her husband became Regent of Savoy. Yolande was a patroness of the arts; she erected or decorated numerous buildings and possessed artistic objects of all kinds in great abundance. Inventories recently published show that many pieces executed for her bear the letters A and Y. The sources from

which may be gathered the proofs for this interpretation of this monogram are: Leon Menabrea, *Chroniques d'Yolande de France, duchesse de Savoie*; Vayra, *Inventaires des Chateaux de Turin, de Chambéry, etc.*; Dufour et Rabut, *Peintres et sculpteurs de Savoie*. The workmanship of the harp in the Louvre is that of the period of Yolande and in style corresponds to the monuments of Savoy of the second half of the xv century. This province remained for a long time French; it was not until the xvi century that it became Italian. The inscription *En Bethleem*, found upon one of the reliefs, seems to indicate a Flemish origin. Flanders at this time was renowned for the manufacture of musical instruments and the majority of the best vocalists and organists also came from the provinces of the north. Three little basreliefs representing the Nativity, the Massacre of the Innocents and the Three Wise Men, recall the style of ivory diptychs and miniatures of the xiv century. It seems, therefore, probable that the sculptor repeated here an earlier model of a harp and made but few changes, such as the monogram and the fleur-de-lis.—A DE CHAMPEAUX in *Chronique des Arts*, 1895, p. 108.

IVORY CARVING OF THE CORONATION OF THE VIRGIN.—In 1861 the celebrated collection of Soltykoff was dispersed in Paris, when an ivory carving of the xiii century, representing the Coronation of the Virgin, was secured for the Museum of the Louvre. The origin of this group is uncertain, but it seems to have been made during the reign of Philippe III, le Hardi. In grandeur of conception and simplicity it may well be compared to the finest of French sculptures of the Cathedrals of Rheims or of Chartres. The question naturally arose as to whether the artist did not intend to make a more complicated scene analogous to the basreliefs representing the Glorification of the Virgin on the tympana of Gothic cathedrals. In 1878 at the Retrospective Exposition two figures of angels were sent to the Trocadero by the Museum of Chambéry. The distinction and style of these figures and the character of their painted ornament made it appear at the time that they probably belonged with the group in the Louvre, and may have constituted the five-figured group of the Coronation of the Virgin mentioned amongst the treasures of King Charles v, published by Laberte. The municipal council of Chambéry has now presented the two angels to the Museum of the Louvre. M. Molinier publishes the entire group with a fine photogravure in the *Gazette des Beaux Arts*, 1895, p. 397.

MANS.—Two small pictures of great value, the Adoration of the Magi, of the Florentine school of the xiii century, and Cupid and the Lion, a Flemish painting on copper of the xvii century, by Franz Franck, have been stolen from the Museum of Mans. Suspicion falls

upon two Englishmen who remained an entire afternoon in the gallery where these paintings were exhibited.—*Chronique*, 1895, p. 310.

**A REARRANGEMENT OF PAINTINGS IN THE LOUVRE.**—Since the beginning of last year important changes have been undertaken in the galleries of the Louvre. The Directors have had a double end in view: (1) to improve the classification from the scientific point of view in separating as far as possible schools which had hitherto been confused, and in bringing together works by the same masters or artists belonging to the same local group and period; and (2) to give these works greater value by placing them nearer the level of the eye and allowing them more space. This work has been begun already with the northern schools—Flemish, Dutch and German—which had been mixed together without distinction. Considerable space has been secured by transporting to the Musée de la Marine the series of the ports of France by Vernet. The space occupied by these paintings has been given to the paintings by Lesueur of the history of St. Bruns, and the room which these occupied is now devoted to the paintings of the German school, now for the first time separated in the Louvre from the Flemish and Dutch schools. In the adjoining room have been placed the paintings of the English school, of which, unfortunately, there are but a few. The separation of the Flemish and Dutch paintings has been attended with greater difficulty, owing to the impossible character of the building; nevertheless, progress has been made in the direction indicated. The demand is felt, and may soon be realized, to break the monotony of the long gallery by establishing in its place a series of small rooms like those at Dresden and Munich. Next to the Northern School has been undertaken a rearrangement of the Italian pictures. One room has been already arranged containing Italian pictures of all schools up to the xv century and Florentine paintings to the end of the xv century. The later Italian pictures will be brought together and arranged by schools in the first sections of the Grand Gallery.—*Chronique*, 1895, p. 87.

**THE SALON CARRÉ OF THE LOUVRE.**—Much has been written recently concerning the rearrangement of the paintings in the Louvre in accordance with the principle of historic sequence, some critics going so far as to demand the suppression of the Salon Carré. The *Chronique des Arts* takes a stand against this tendency on the ground that the great majority of visitors to the museum are not interested in historical study, but desire only to satisfy their sense of beauty. Some have suggested that this Salon Carré should be devoted to the paintings of one school. In reply to this it is remarked that this room has been known for four centuries as containing a collection of masterpieces, the most celebrated in the national collections. To place there the

paintings of a single school would seem to give that school a pre-eminence above all others. It is not impracticable that the museum in general should be arranged upon historical principles, and a small collection of masterpieces from various schools might still be exhibited in the room which has been devoted to this purpose for so long a period.

**NANCY.**—Important discoveries have been recently made by the Archaeological Society at Nancy. Besides unveiling several centuries of the history of Nancy, they have furnished a rich collection of Merovingian armor of the vi century: shields, battle-axes, spears, lances, not to speak of jewels in gold and silver and industrial objects of bronze and pottery. The excavations have already brought to light seventy tombs of warriors, women and children. These were oriented toward the east, and the feet of the dead turned toward the Meurthe. At the foot of each body there was found usually placed a vase of coarse pottery. The bones were well enough preserved, but crumbled easily. There have also been found bronze chisels, Gallic coins, enameled glass, a gold piece of the time of Justinian and a silver fibula. These objects have been transported to the palace of the Dukes of Lorraine and placed in the Museum.—*Chronique*, 1895, p. 195.

**POMMIERS.**—Excavations at Pommiers (Aisne) have uncovered a necropolis comprising as many as three hundred tombs, dating from the vii to the xiv century.—*Athenaeum*, Sept. 1.

**PUTEAUX.**—An interesting discovery was made by two workmen engaged in digging in a park at Puteaux. Two well-preserved plaster sarcophagi, each containing a body, were laid bare. What is described as a varnished terracotta vase, some bits of bronze and glass and two Roman bronze medals were also found.—*N. Y. Evening Post*, Jan. 26.

**RHEIMS.**—In May, 1894, M. Alvin Beaumont and Mme. Lapersonne, two dealers in antiquities, made an exchange, the latter giving the former a religious painting upon copper in exchange for two Louis xv armchairs and a François i box. When the painting was cleaned it turned out to be a very fine Visitation by Rubens. Mme. Lapersonne then went to the court to secure a nullification of the exchange. After an interesting trial her application has been rejected.—*Chronique des Arts*, 1895, p. 316.

**ROANNE.**—**GALLO-ROMAN PAINTED VASES IN THE MUSEUM OF ROANNE.**—In the consideration of Gallo-Roman pottery the attention of archaeologists has been largely taken up with that class of vases which has figured ornamentation stamped upon them. This class of pottery, called Samian, an economical imitation of vases in precious metals, was

widely scattered in the ancient world, and almost entirely took the place of painted pottery. We may nevertheless recognize in Roman Gaul some place where the ancient traditions of painted pottery survive. Such a collection exists at the Museum of Roanne. These vases come exclusively from local sources; they were gathered from the soil of the town of Roanne, the ancient Rodumna. It was in the year 1844 that this museum was founded, but from that time until 1891 the collection had little importance. In 1893 the museum undertook methodical excavations in the Rue S. Jean, when some sixty funerary vases were found, amongst which five were painted. During the spring of 1894 a fruitful deposit of ancient antiquities was found in the quarter called Livatte, the heart of the ancient Roman village. These excavations gave proof of the great abundance of painted pottery at Rodunna and at the same time of the poverty of its inhabitants.

The Museum of Roanne now possesses sixteen of these painted vases, besides many fragments. Although destined for ordinary use, these vases are well made from a paste which is hard and homogeneous. In form there is no great variety. They belong to three definite types; the first is a bowl, the upper edge of which is strengthened by a rounded rim; the second type is a sort of *olla* of globular character, sometimes provided with a cover; the third type is that of an ovoidal *guttus*. All of these vessels are without handles. The shape, although characterized by indisputable elegance, is not as original as the decoration. From the point of view of decoration, they may be divided into three classes: first, vases whose entire surface is covered by designs of a brown color, unaccompanied by concentric zones; second, vases with designs of violet brown color between concentric zones of red or brown; third, vases without designs other than the zones of red or brown. All of these vases have a primary coating of white. The first class, consisting of *ollæ*, is funerary in character, and forms a series analogous to the white *lekythoi* of Attica; the ornamentation of these vases is strictly geometrical. The second class consists of *gutti* and bowls, and presents conventionalized floral as well as geometrical decoration. The third class contains vases of the same character of paste and color as the rest, but is decorated only by concentric zones. It may be observed that the upper zone is a single broad band of red or brown, and that the lower band is divided by a central line of different color. Pottery of somewhat similar character has been found in other parts of Gaul; such are the vases found by M. Rossignol at Montans, near Gaillac, and those by M. Bulliot at Mont Buvray and by Dr. Plique at Lezoux. It is unnecessary to assume that these vases must be traced

to an ultimate origin in Greece or the Orient, notwithstanding the fact that Syrian influences upon imperial Gaul were very important. The ornamentation being chiefly of a geometrical character, without figured design, may very easily have had its origin in Gaul itself.—*JOSEPH DECHELETTE* in *Rev. Arch.*, March–April, 1895, p. 196.

**SAUVIGNY.**—An article is published in the *Magasin Pittoresque* (January 15) on the Zodiacal Column of the Church of Sauvigny (Allier). It belongs to the XII century, and about half of it is wanting. On one of its faces are superposed extremely high reliefs, representing rustic scenes which depict the work of each month of the year. Of these there remain only those belonging to August, September, October, November, and December. On another face are the corresponding signs of the Zodiac; on the third are fantastic animals. Each of these series has a rich decorative border of extremely successful execution.—*Chronique*, 1895, No. 4.

**TOULON.**—**DISCOVERY OF AN EARLY FRENCH PAINTING.**—In the *Gazette des Beaux Arts* (3d series t. v., page 159) M. Pératé describes the interesting altar piece belonging to the Church of Six-Fours at Toulon, and attributed to Jean de Troyas. M. Reinach calls attention in the *Chronique* (1894, No. 41) to the deplorable condition of this work, which will soon be entirely destroyed by dampness or worms. The signature has almost disappeared. But M. Vidal has discovered near Toulon, in the small church called des Arcs, a replica of this altarpiece in perfect preservation. It appears to be not a simple copy, but a repetition with important variations, containing two more compartments. It has unfortunately suffered from brutal modern repainting, which can be, however, removed.

**VERDUN.**—The Hôtel de Ville at Verdun, one of the most important monuments of the XVII century in France, has been almost entirely destroyed by fire, and, with the building and many, if not most of the antiquities and works of art which it contained.—*Athenaeum*, Sept. 22.

#### BELGIUM.

**PAINTINGS BY RUBENS.**—The Museums of Brussels and Antwerp have each acquired recently an excellent example of Rubens. That of the Brussels Museum is a sketch for the ceiling at Whitehall, and representing the apotheosis of James I of England. This sketch is well finished, and it is suggested that Van Dyck collaborated in it. That of the Museum of Antwerp is a small painting, one of the best works of the master, representing the Prodigal Son. It was bought for 45,000 francs.—*Chronique des Arts*, 1895, p. 186.

**GALLO-ROMAN RELIEFS.**—During the “restoration” of the XIV century St. Medardus Church, at the little town of Werwick, in West

Flanders, two obelisk-like monoliths were discovered in the earth under the bench of the Kirkenvorstand, where they seem to have been buried. This "find" is of great value, both archaeologically and historically, as it evidently belongs to the Gallo-Roman period. The sculptures, in white marble inlaid with black marble, are executed with extraordinary fineness, and represent two trophies made up of groups of Roman armour and weapons. These bas-reliefs, nineteen centuries old, belonged to the heathen temple which the Romans had built in Werwick, which Caesar calls Veroviacum. The discovery has settled a question long in debate among the Flemish antiquaries, namely, to what deity the temple was dedicated. The sculptures plainly indicate Mars, the god of war. There is some hope that further discoveries may be made.—*Athenaeum*, Aug. 25.

**MEMLING.**—M. Emile Michel writes a sympathetic brief study of Memling in the *Gazette des Beaux Arts* (1895, January) à propos of a charming little picture by the master recently given to the Louvre by Mme. André. It belonged to the collection of her husband, M. Edouard André, having previously been in the Sécretan and Herz collections. It appears to be the pendant of the *Marriage of St. Catherine*, given to the Louvre by M. Gatteaux, though its coloring is less brilliant. In the foreground kneels the donor and over him stands his patron saint, John the Baptist. They are placed in the midst of a charming landscape, in the background of which three miniature subjects are set: St. John on the island of Patmos, St. George spearing the dragon and delivering a princess, and the woman of the Apocalypse attacked by the seven-headed dragon and delivering to an angel her new-born son. The preservation of the picture is perfect, its style is exquisite and in the finest manner of the artist.

**ANTWERP.**—The Public Gallery of Antwerp with the assistance of the city and of private subscriptions has purchased the famous picture of Christ among the Angels, attributed to Memling and which has attained considerable notoriety since the publication by M. A. J. Wauters of Studies on Memling in 1893. The author pays especial attention to the above picture which is a triptych and he proves satisfactorily that it is to be attributed to this great master.—*Chronique*, 1895, No. xix.

#### GERMANY.

**ROMAN WALLS.**—The *Archæologischer Anzeiger*, 1894, pp. 152-169, contains a report of the *Activity of the Imperial Limes-Commission* from the end of November, 1893, to the middle of December, 1894. Eighteen persons conducted excavations, etc., in different places.

Numerous Roman camps and forts were investigated, and considerable portions of the wall.

**ACQUISITIONS OF ANTIQUITIES IN WEST-GERMAN COLLECTIONS.**—The *Archäologischer Anzeiger* (1895, pp. 43–49) contains reports of *Acquisitions of the West-German Collections of Antiquities* by H. Lehner. The collections mentioned are those at Metz, Mengen, Rottweil, Konstanz, Ueberlingen, Kalsruhe, Mannheim, Darmstadt, Hanau, Wiesbaden, Speier, Worms, Mainz, Kreuznach, Birkenfeld, Saarbrücken, Trier, Bonn, Köln, Neuss, Elberfeld, Crefeld, and Xanten.

**THE ROMAN LEGION ON THE RHINE.**—In the *Westd. Zeitschrift*, (xii, 3) E. Ritterling writes on the revolt of Antonius Saturninus, in 89 A. D., to show how the Roman Legion on the Lower Rhine, on account of its attitude on this occasion, received beside the title *P(ia) F(idelis)* also that of *D(omitiana)*, who was afterwards withdrawn on account of the *damnatio memoriae* that impended over Domitian. This honorable title PFD was also shared by the Rhenish fleet and the auxiliaries. The writer transfers in consequence to the Lower Rhine the center of the struggle with Antonius.

**AACHEN.—THE CARLOVINGIAN PALACE.**—The following study by Reber has appeared: *Der Karolingische Palastbau II. Der Palast zu Aachen*, von F. v. REBER (*Abhl. d. Hist. Kl. d. K. Bayer. Akad. d. Wissenschaft*. Bd. xx, s. 189 ff.). The important remains of the Imperial Palace at Aachen have again attracted attention, and especially its resemblance to Byzantine models. F. v. Reber has been enabled to correct the accepted drawings and explanations of C. Rhoen, especially in the reconstruction of the atrium as a three-aisled hall. v. Reber's explanations exhibit considerable knowledge as well as independence.—H. KEDLETER in *Correspondenzbl. d. Westd. Zeitsch. f. Ges. u. Kunst*, 1893, No. 89.

**BERLIN.—ADDITIONS TO THE MUSEUM.**—Among recent acquisitions are: (1) an Adoration of the Shepherds, by the rare painter of Cologne called the "Master of the Annunciation;" (2) a Roman head of a young man called "A Marellus;" (3) an enamelled terracotta relief by Luca Della Robbia, on a blue ground, representing the Virgin and Child blessing; (4) another terracotta Virgin and a portrait of a young man in high relief, by Andrea Della Robbia; (5) a Florentine *cassone* and a monumental door richly encrusted, executed for the Medici in 1470.—*Chronique*, 1895, No 4.

**MADONNA BY ALBRECHT DÜRER.**—A half-length picture of the Madonna attributed to Albrecht Dürer, and discovered at Florence by Dr. Bode, is now exhibited at the Royal Picture Gallery at Berlin. The painting, dating from 1518, contains Dürer's monogram.—*Athenaeum*, August 4.

**RENAISSANCE BRONZES.**—The Museum of Berlin has recently enriched its collection of Italian Renaissance bronzes by the addition of a number of important pieces, some of which have come from the well-known collection of Henry Pfungst, of London. Mention may be made of a bust of a man of early XVI century Florentine workmanship, a little bronze David by Donatello, being a study for the statue at the Palazzo Martelli, a St. Jerome by Bertoldo, a horse which recalls the studies of Leonardo for the equestrian statue of Sforza, a group of Herakles and Nessos by Giovanni de Bologna, and an allegorical group of Virtue Overcoming Vice, attributed to Benvenuto Cellini.—*Chronique des Arts*, 1895, p. 301.

**FREIBURG IM BREISGAU.**—**REDISCOVERY OF AN ALTARPIECE BY HANS BALDUNG.**—One of the chief glories of the Cathedral of Freiburg was formerly the altarpiece by Hans Baldung, which Johann Schnewlin put up in his chapel. This existed still in 1820, though no longer in the same place when Heinrich Schreiber wrote his history of the cathedral. He describes this altarpiece as consisting of a center and two wings. In the center is a figure of the Madonna and Child carved in wood and set against a painted background, on one side of which is represented a city situated by a lake and on the other a garden of roses. The wings contained, on the inside, paintings representing the baptism of Christ and St. John the Evangelist, on the outside the Annunciation. In tracing the history of this altarpiece we find that at some time between 1820 and 1835 it must have been taken apart, for in the latter year Glänze made a Gothic frame for the inner paintings of the wings. In the same year he made a Gothic frame for the paintings upon the outside of the wings. These paintings decorated the altar of a chapel in the cathedral until 1880, when they were removed and put in charge of the cathedral authorities. From an oversight they were omitted by the author in his catalogue of paintings of Hans Baldung, published in 1894. Now he is able to announce that the central portion of the altar, a fine wood carving with its painted background, has been discovered, and is well preserved in its original condition. Further notes of it will be given hereafter.—G. V. TÉREY in *Rept. f. Kunsthissen.*, xvii, 6.

**HANAU.**—**ROMAN REMAINS.**—During the construction of a quay on the Main Canal at Hanau, the northern end of the ancient Roman bridge across the Main has been laid bare. Further excavations have rendered it certain that there was a considerable Roman settlement in the neighborhood of Hanau. Several interesting "finds" have been made at the end of the Roman bridge, but by far the most important is the large quantity of Roman coins. They constitute an unbroken series of all the Emperors from Claudius to Antoninus Pius and his

wife Faustina, covering the period from 41 to 161 A. D. The greater number belong to the years between 81 and 117. Prof. Wolff, who reports on this discovery in *Hessenland*, says that the other articles afford a close glimpse into the life of the Romans on the frontier. "One feels profoundly moved," he writes, "in taking out of the river articles nearly two thousand years old. We seem brought into very near contact with the fourth Vindelitian cohort, which was posted here to guard the passage of the Main, and which demanded from every civilian who passed the bridge the obolus for the river-god."—*Athenaeum*, Sept. 15.

**HEIDELBERG CASTLE.**—In October, 1894, the Ministry of Finance appointed a committee for the preservation of the sculptured figures of the Heidelberg Castle. Attention was called to the unfortunate condition of these figures by a sculptor, Professor Heer, in 1886. Of the sixteen figures of the Otto-Heinrichsbau, six were already so damaged as to render their continuance upon the building a matter of doubt. Worse still was the condition of the figures upon the Friedrichsbau; of the sixteen figures in niches, only four were found suitable to be left in position. Accordingly, in 1891, orders were given that eight of these figures should be replaced by new statues made at Karlsruhe. For these new figures portions of the building itself had to be restored, and the old figures were placed in the chapel of the Friedrichsbau. The committee contemplates also a proper restoration of the interior of the Friedrichsbau and a restoration of its roof in its old form, but fireproof. These proposals have the sanction of the Grand Duke of Baden and of the Ministry of Finance, and it is expected that an appropriation will soon be made for this purpose.—*Kunstchronik*, Jan. 31, 1895.

**THE ARCHITECT OF THE CASTLE.**—Light is beginning to be thrown upon the builders of the Otto-Heinrichs and Friedrichsbau of the Heidelberg Castle. Up to the year 1868 we possessed only the scanty notice published by Leger in 1819, and based upon a letter by Churfurst Friedrich II, which mentions Jakob Haider as his master of the works. Haider was doubtless the architect of the three towers on the east side of the castle, which were finished just before 1556. A certain Engelhardt was the architect for Friedrich II in 1545. Somewhat later, on March 7, 1558, we find a contract of Otto Heinrichs with Alexander Colins from Mechelen, a sculptor from Belgium. In this contract architects from the Pfalz, namely, Caspar Fischer and Jacob Leyder and a sculptor Antonj are also mentioned. The Otto-Heinrichsbau is so thoroughly sculptural in character and so evidently connected with contemporary decorative motives from the Netherlands as to leave little doubt that Alexander Colins was the author

of the work. For the Freidrichsbau, it has now been proved by Professor Czihak that the architect was Johannes Schoch, who also built the Rathaus in Strassburg. It has also been proved by Schneider that the chief sculptor of this building was Sebastian Götz from Chur.—MAX BACH in *Kunstchronik*, 1895, p. 33.

**INGOLSTADT.**—**THE ST. MORIZ PFARRKIRCHE.**—The parish church of St. Moriz is the oldest and once the only parish church of Ingolstadt. It was consecrated on the 22d of September, 1230. Recently there have been found on the right wall of the choir some interesting paintings, of which mention is made in a document in the Bishop's palace in Eichstätt. These paintings are arranged in two rows, the upper of which is in a considerably damaged condition. The lower row is easily deciphered, and represents fifteen scenes from the life of Christ, which may be described as follows:—

1. The Birth.
2. The Adoration of the three Kings.
3. The Presentaion.
4. The Last Supper.
5. Christ on the Mount of Olives and His Betrayal.
6. Christ before Pilate.
7. The Mockery.
8. The Bearing of the Cross.
9. The Crucifixion.
10. The Deposition.
11. The Burial of Christ.
12. The Resurrection.
13. Christ in Hades and His Ascension.
14. The Coronation of the Virgin.
15. The Discovery of the Cross (?).

The upper row of paintings can be decided with difficulty on account of their damaged condition, but apparently represents scenes from the life of the Virgin. The period when these paintings were made can be determined from their resemblance to the Munich Bible of the Poor (1360 A. D.) and to the sculptures of the portal of the Lorenzkirche and to the glass paintings of Königsfeld. The paintings at Ingolstadt, however, are finer than the miniatures in the above-mentioned Bible.—DR. OSCAR FREIAER V. HÜTTENBACH in *Report. f. Kunsthissen.*, 1894.

**KARLSRUHE.**—**A PAINTING BY GRÜNEWALD.**—The altarpiece of the parish church at Tauberbischofsheim, a master work of Matthäus Grünewald, has, after many wanderings, found a settled place in the picture gallery at Karlsruhe. Some years ago it was in the hands of a private collector, who, upon being told of its value by the Director of the

picture gallery at Kassel, allowed it to be exhibited as a loan in that gallery. It was afterwards sold to its original possessors, the parish of Tauberbischofsheim, and restored to its old place in the church. The value of the work led to an arrangement with the Archbishop of Freiburg and the parochial *Kirchengemeinde* for its permanent transference to the picture gallery at Karlsruhe, where it will be accessible to all students of art. A short time since the ecclesiastical authorities of the Cathedral of Worms consented, on the like grounds, to the transference of an interesting altarpiece from the cathedral of the Paulus Museum in that city.—*Athenaeum*, Aug. 4.

**KEYSTONE OF A CISTERCIAN VAULT.**—The Museum at Karlsruhe has acquired a remarkable sculptured stone from the Marienkirche, formerly the Cistercian Abbey Schönau near Heidelberg. This was the key-stone of a vault. Of this formerly magnificent Abbey, there are now but few remains. The dimensions of what appears to have been the refectory, show that this Abbey was built upon no smaller scale than that at Maulbronn. A careful examination of this key-stone shows that the vaulting corresponds exactly with that of the Cistercian Abbey Marienstatt near Hachenburg in Nassau. As Marienstatt was founded in the year 1817, so we may assign to the Abbey at Schönau a similar date.—*Repert. f. Kunstwissen.*, 1894.

**KOBLENZ.—ROMAN FINDS.**—At the dredging of the Moselle at Koblenz a very considerable number of Roman copper coins, with the effigies of several emperors, chiefly dating from the fourth century, have recently been unearthed, in addition to some other interesting objects of antiquity. It is to be regretted that a number of the finds were carried off by private persons before the authorities had the particular place enclosed and watched.—*Athenaeum*, Aug. 4.

**KÖLN.—ADDITION TO THE MUSEUM.**—The most interesting painting of the Boudot collection was purchased at a sale for the Museum of Köln. It has been attributed to an extremely rare and important French painter of the close of the XIV century, Melchior Broederlem, whose altarpiece for Champmol now at Dijon shows him to be the worthy predecessor of Van Eyck. M. Pol Leprieur in a letter to the *Chronique*, (1895, Nos. 1 and 2) describes this painting with great care and denies its attribution to this artist. While granting that it may be by a French hand, he concludes that it is under the influence of the school of Köln. So much so that it would be possible to regard it as a production of this school. It is a portable triptych. In the center is seated God the Father, of youthful type and holding the crucifix over which flies a dove. On the doors are the four evangelists, two on each side.

**MAINZ.**—No town on the Rhine seems to be so rich as Mainz in its continuous yield of Roman antiquities. During excavations near the former fish-pond a small Roman altar of very fine limestone has been unearthed. The inscription is partly legible, and states that Q. Atilius has paid his vow to the nymph, probably of the pond later known as the Münsterweiher. The altar belongs to the first century after Christ. A second votive altar, together with fragments of Roman gravestones, was found a few days ago near St. Peter's Church. The altar is dedicated by Lucius Majorius Cogitatus to the "Aufanian goddesses." These Deae Aufaniae belong to the Gallic-German divinities, and were venerated as benevolent unseen mothers. One of the gravestones found on the same spot states that .... Gajulus from Virunum (Zollfeld, near Klagenfurther in Carinthia), a soldier of the 22nd Legion, thirty-one years in service, fifty-five years old, is buried here.—*Athen.*, June 8.

**MEMMINGEN.**—THE FRAUENKIRCHE IN MEMMINGEN.—Since the year 1891 a number of beautiful frescoes have been discovered which will be published by Herr Stadtpfarrer Brann. The entire church seems to have been painted by a single artist. The decoration refers to the life of the Virgin and corresponds in style to the work of the middle of the fifteenth century. In fact, an inscription in the choir gives the date 1459. The church as a whole, belongs to one of the most remarkable and interesting buildings in southern Germany.—*Repert. f. Kunstwissen.*, 1894.

**MUNICH.**—IMPORTANT DISCOVERY OF VASES.—The collection of vases in the old Pinakothek in Munich is being enriched by a large number of fragments of Greek vases which have hitherto been neglected and almost forgotten in the cellar of the Glyptothek. These represent all varieties of Greek ceramics, especially rare products of Ionian workmanship, and are being arranged by Paul Arndt and his assistants. Three of them are now published by Friedrich Hauser in *Jahrb. d. k. d. Arch. Inst.*, 1895, p. 151 (taf. 4). One of these presents the greater portion of a bowl, unsigned, but which from its style may be attributed to Andokides, whom Hauser now regards with Furtwaengler as the founder of the red-figured technique. The second bowl resembles that of Athenodotos published by Hartwig, *Meisterschalen*, Taf 14. Upon the outside was represented apparently a combat of an Amazon overcoming a Greek, and Herakles in contest with the Hydra. The third bowl has lost the principal figures of the exterior, although the central medallion is practically complete. From its style it may be attributed to Brygos.

**NEUSS.**—ROMAN REMAINS.—The excavations and researches which are now being made at Neuss by the authorities of the Rhenish Provincial Museum appear to be successful beyond expectation. On the site of

the Roman Novesium the foundations of a series of Roman military works have been laid bare, with the traces of the ancient baths. In one large building a quantity of coins and other articles of the age of the first Caesars have been found. A special compartment in the museum of the Rhine Province at Bonn is to be arranged for the exhibition of the portable objects that have turned up.—*Athen.*, Aug. 10.

**REICHENHALL.**—The National Museum of Munich has recently received a rich collection of antiquities found near Reichenhall in Roman tombs of the I and II centuries, A. D. Three hundred and five of these tombs have been opened and their contents are extremely interesting for the history of the customs of the Romans in Bavaria.—*Chronique*, 1895, No. 4.

**RUPPERTSBERG IN DER PFALZ.**—The results of the earlier excavations taken in connection with those of 1894, may be stated as follows: 1. On the Hohburg a fortress of regular form of the time of Trajan connected Alta ripa and the neighboring Heidenburg. 2. This was destroyed at the end of the IV century. 3. Near this spot in the La Tène period there existed a Gallo-German settlement. 4. In the V century the Romanesque population retreated to the Heidenlöcher of the neighboring Martenberg. 5. The burial place for the population of the fortress and of the town lay to the north of the fortress. 6. From the fact that a section of the Martensii was stationed at Alta ripa has been derived the names Martenberg, Martenweg, and the frequently used name Martins, the modern Mertz.—*Berl. Phil. Woch.*, October 26, 1895.

**TRIER.**—At Trier, on the same spot where, ten years ago, was discovered the famous mosaic of the Muses, another mosaic pavement has been found with numerous figures and inscriptions. The center is occupied by a Medusa, and at each of the four corners is represented a *quadriga* with victorious chariooteer. The chariooteers are gorgeously attired, are crowned, and bear palms in their hands. Each has his name inscribed below, showing that the scene is not ideal, but of real life. Their names are Fortunatus, Superstes, Philinus, and Euprepes. In the same city, while repairing the cathedral, in one of the towers of the west front, were found two Roman inscriptions, one of which is complete, and runs thus: "Modestiniana(e) Tasgillus Trever f(aciendum) c(uravit)."—*Athen.*, Oct. 12.

**ULM.**—The spire of the Cathedral at Ulm has been finished after many years' delay; it is said to be the loftiest structure of the kind in Europe.—*Athenaeum*, Aug. 25.

**ZELL BY OBERSTAUFEN.**—(*BAYRISCHES ALLGÄU.*)—In the little church at Zell, forty minutes from the well-known summer resort of Oberstaufen, there were discovered in the summer of 1893, a series of valuable wall

paintings. The chapel, formerly the parish church of Zell, was united in 1375 with the Propstei of Oberstaufen. In the beginning of the xv century, it was raised and provided with the nave which exists at the present date. In the early half of the xv century, the walls were decorated with paintings. The walls of the choir were entirely so decorated, which paintings may be divided into three groups. The north wall of the cho'r shows the life of the Virgin, sixteen paintings and three rows. The south wall of the choir shows likewise three rows of paintings with the subjects taken from the lives of the apostles. The triumphal arch contained a painting representing the last judgment. The nave contains but few remains of paintings and the ceiling was painted later in the roccoco style. A more accurate account of these paintings will be given by Prof. Dr. Endres-Regensburg in the *Allgäuer Geschichtsfreund*.—Dr. Oscar Freiherr Lochner v. Hüttenbach in *Repert. f. Kunsthissen.*, 1894.

#### SWITZERLAND.

**BASEL.**—The Münsterbauverein of Basel is preparing a volume on the architectural history of the cathedral, with plans and illustrations, which is to be published during the coming summer. It will consist of five sections: 1. The history of the cathedral in the Middle Ages, by K. Stehlin; 2. The condition from the beginning of the sixteenth century to the middle of the nineteenth, by R. Wackernagel; 3. The story of the "restoration" of 1850, by K. Stehlin; 4. The laying out of the minster yard and restoration of the cloisters in 1860–1873, by K. Stehlin; 5. The "restoration" of 1880 and onwards, by H. Reese.—*Athenæum*, April 13.

**BERNE.**—**A RENAISSANCE CHIMNEY-PIECE.**—The *Seeländer Bote*, a Berne local paper, gives an account of a fine chimney-piece of the Reformation age lately found in an ancient kitchen at Nidau. It is ornamented with the armorial bearings of Nidau, Berne, Zurich, Strassburg, Mühlhausen, Basel, Constance, St. Gall, and Biel, that is to say, the Evangelical cantons and the cities allied with them in the middle of the xvi century. The style is that of the transition from the Gothic to the Renaissance, both styles being illustrated in different parts of the work. The house in which it was found, with its strong masonry, Gothic windows, pointed doors, and solid crypt-like cellar, was probably at one time the Rathhaus of Nidau. The relic has been secured by the Berne Historical Museum.—*Athenæum*, Sept. 1.

**HEIMENHOLZ.**—**A ROMAN WATCH-TOWER.**—The foundations of a Roman watch-tower, hitherto unknown, according to the *Schweizer Freie Presse*, have been discovered in the Heimenholz, a wood near Rheinfelden. It is the twenty-seventh in the series of similar buildings extending

from the Lake of Constance to Basel along the course of the Rhine.—*Athenæum*, Aug. 24.

INNSBRUCK.—In the *Archæologischer Anzeiger*, 1894, pp. 125-128, E. Reisch gives a report on the *Meeting of Anthropologists in Innsbruck and the Lipperheide Collection*. The meeting took place Aug. 24-28. The study of prehistoric monuments occupied a prominent place among the subjects discussed. The Lipperheide Collection of some 800 bronzes was on exhibition during the meeting. It embraces nearly all branches of Italo-Roman bronze work. Weapons and especially helmets are well represented.

MORILLON.—THE DUVAL COLLECTION.—In the *Archæologischer Anzeiger* (1895, pp. 49-54) is a catalogue by F. v. Duhn of the *Duval Collection* at Morillon near Geneva. Fourteen works of sculpture are described (with seven illustrations). Eleven so-called campana reliefs are also mentioned.

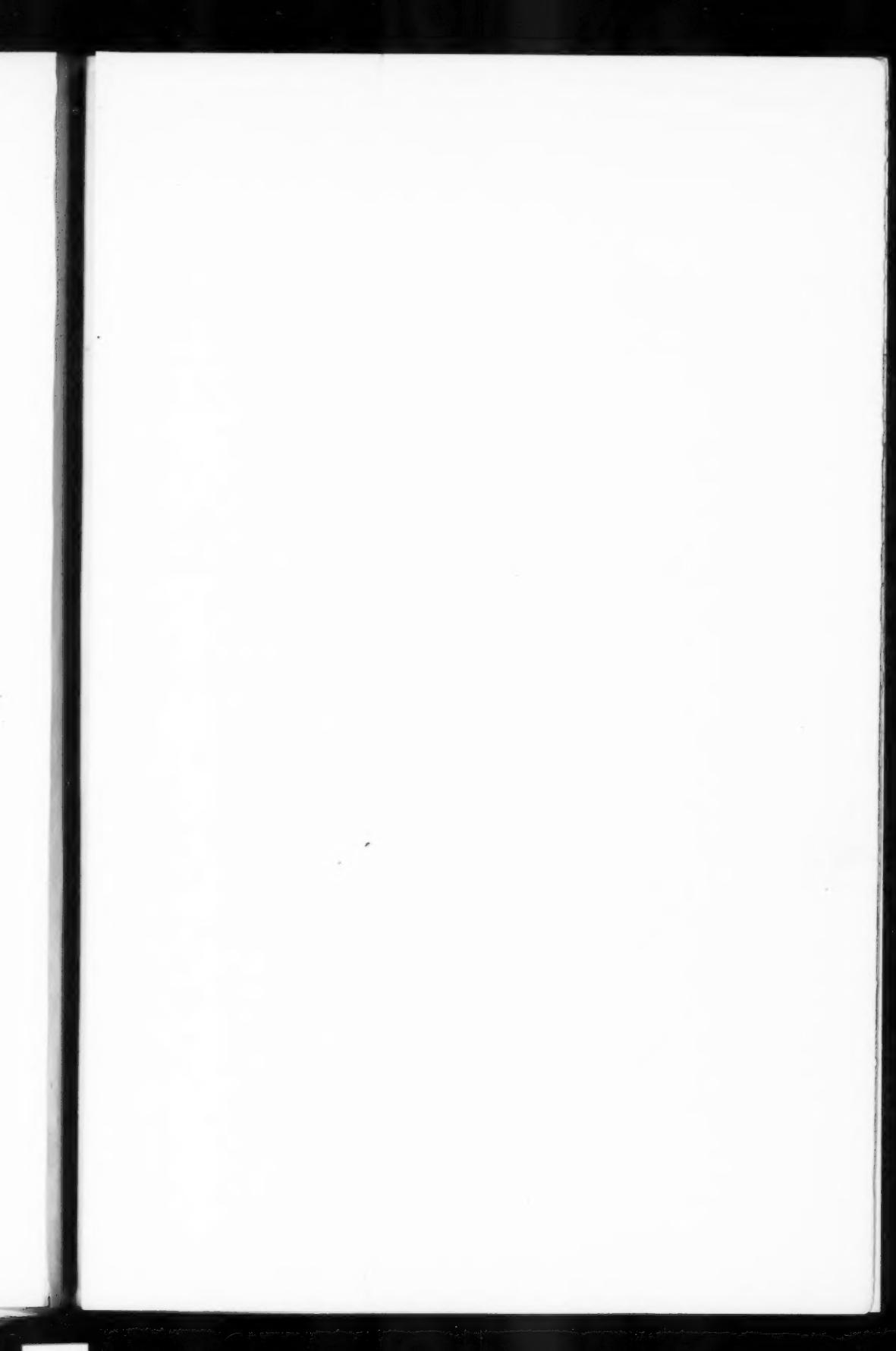
ZUG.—We are glad to see that Prof. R. Rahn, of Zurich, has prevailed upon the municipal authorities in Zug to renounce their cruel scheme for the destruction of the lovely little church of St. Oswald, built in 1478. There was formerly, and perhaps still is, within this church a wooden statue of the king on horseback, with the arms of England, and the inscription, "Sanctus Oswaldus, Rex Anglie, patronus hujus ecclesie." There is also a painting of St. Oswald in prayer before the battle, which formerly stood above the high altar, and is attributed to Carlo Maratti. It is now in one of the aisles.—*Athenæum*, July 21.

#### HUNGARY.

MOVABLE TYPE USED BY THE ROMANS.—The *Foia diocesana*, the official paper of the bishopric of Caransebes, in Southern Hungary, declares that an architect and archæologist, M. Adrian Diaconu, has discovered in the ruins of Bersovia traces of the use of movable types by the fourth legion Flavia Felix quartered there. We should fancy he is mistaken.—*Athenæum*, July 13.

HARPILI.—A GOTHIc SHIELD.—M. Reinach communicated to the French Academy of Inscriptions the facsimile of the center or umbo of a shield found at Harpili in Hungary. This object in silver gilt is worked repoussé and decorated with figurines of a peculiar style, betraying Graeco-Roman influence by the side of barbaric and especially Scandinavian influence. M. Reinach called attention to the analogy of this style to that of the famous silver caldron of Gundestrup. The umbo of Harpili dates from about 300 A. D. and must be attributed to the Goths, who had descended from the borders of the Baltic Sea to southern Russia and passed up the Danube. The caldron of Gundestrup may be two or three centuries later.—*Chronique*, 1895, No. 3.

ALLAN MARQUAND.



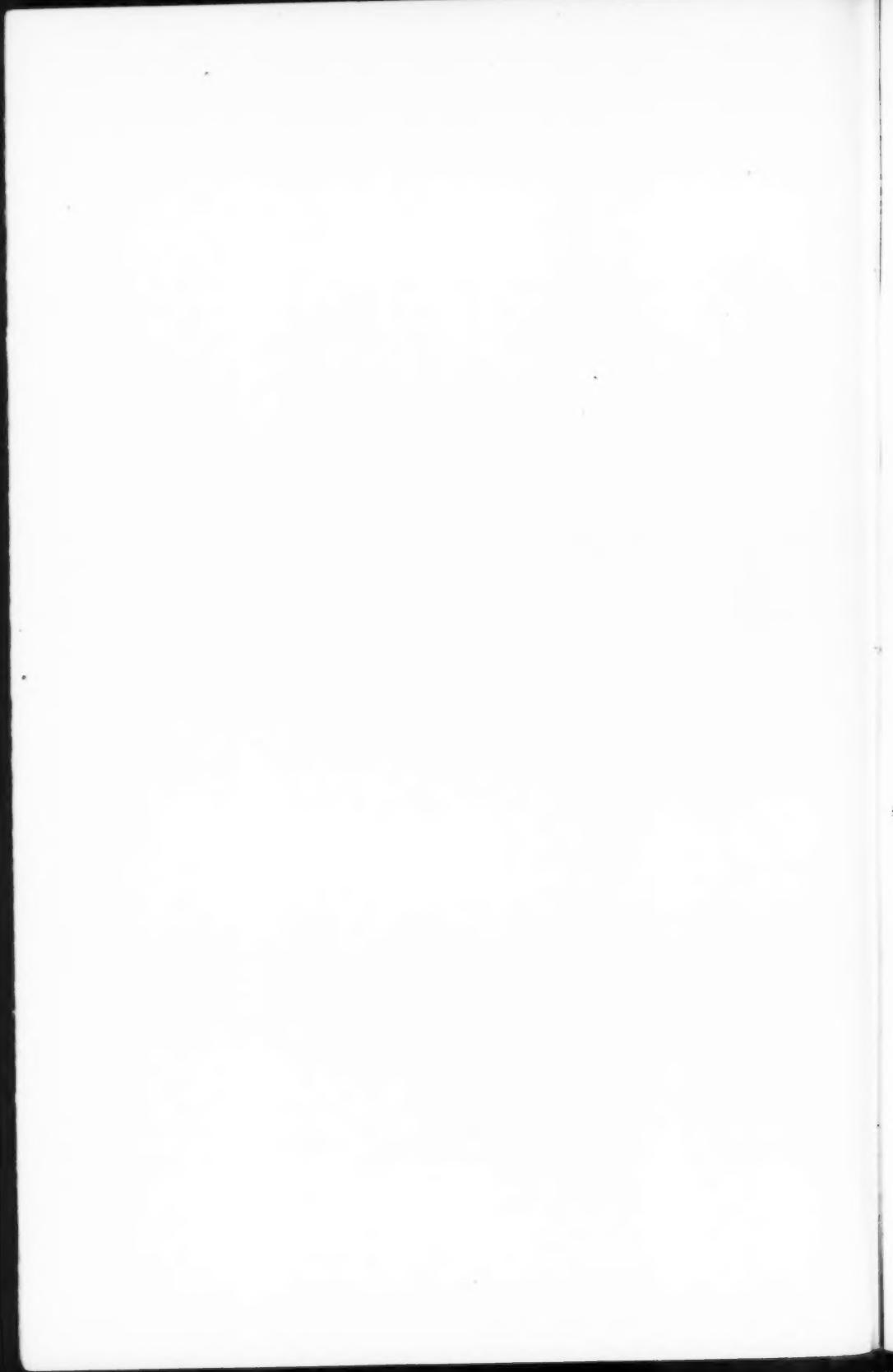


PLAN OF LEVELS SHOWING

VOL. X. PLATE XXI.



SHOWING EXCAVATIONS AT NIPPUR.



JOURNAL OF ARCHAEOLOGY.

VOL. X. PLATE XXII.



A KYLIX, BY THE ARTIST PSIAX.

46.

